

# THE CLASSICAL JOURNAL

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# The CLASSICAL JOURNAL

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VOLUME XXXIX

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## EDITORIAL

### *Si Qua Fata Sinant*

I DO NOT know of a more appropriate quotation and motto for us all in these trying times. It means that we are determined to devote all our heart and all our soul, all our energy and all our courage, to doing our part in the preservation and the promotion of the most precious values in our civilization. It means that we will co-operate with the war effort to the utmost of our ability and that we will do nothing that might even remotely delay or hinder that effort. To attain a decisive victory over the enemies of our civilization and of our own higher life some can render their best service in the armed forces of our common country; some can help most by their assistance in the training of various branches of the military organization. Others can be most effective in the development of morale, that intangible something that binds us all together in a common cause, that continuation of the healthy life of those spiritual and moral forces, of the individual and of the nation, without which life is not life. In this development of morale the work of the classical teacher and scholar is indispensable, because it is fundamental. The classics, as the representatives and as the essential bases of those rational principles which give life a meaning, must continue to function and must continue to furnish, to all alike, those elements of strength which alone can bring victory and a post-war world in which man may live.

We believe that our meeting in St. Louis, April 6, 7, and 8, is not only important but that it is a matter of urgent necessity. Our attendance, at best, will not be large enough to delay troop

movements or interfere with any military plans. We are comparatively small in numbers but, modest though we are, we believe that our group is an important one and in a way represents the interests and the aspirations of all mankind.

Apart from conditions not now foreseeable we do not believe that any objection will be raised by any government official that might make it necessary to cancel our meeting. So we are preparing a program, one of the best in our history, and we urge all those who can to come to St. Louis and help us.

If conditions should make it necessary to cancel the meeting, due notice will be given through the columns of the *CLASSICAL JOURNAL*. In the meantime it seems best to proceed on the assumption that this meeting, one of the most significant in our history, will be held as scheduled, that every one of us will make a special effort to be there, that there will be a great gathering and a great outpouring of the spirit.

The April issue of the *JOURNAL* will carry a copy of the program, along with the necessary information for those who plan to attend. The St. Louis group has done noble work in making special preparations, that our stay in their midst may be not only comfortable but delightful and inspiring.

CLYDE PHARR



### GUSTAVE ADOLPHUS HARRER

GUSTAVE ADOLPHUS HARRER passed away on November 26, 1943, and with his passing the country lost a great Latin scholar, the University of North Carolina a great teacher and administrator, the community a good citizen, and the Presbyterian Church a staunch pillar.

Professor Harrer suffered a heart attack at the end of October of 1942. He recovered from the supervening pneumonia, but his heart never regained its strength. For five weeks last spring he was able to attend to some of his duties, but after this a physical deterioration set in.

Professor Harrer was born in Brooklyn, N. Y., on May 14, 1886, but at an early age his family moved to Lakewood, New Jersey. Here he spent his boyhood, and in Lakewood he formed a friendship with Charles C. Mierow, a friendship that was destined to last nearly fifty years. It seems very fitting that in Harrer's last complete term of teaching, the Summer School of 1942 at the University of North Carolina, Professor Mierow as visiting professor of Latin and Professor Harrer should have been associated as actual colleagues on the same campus.

Possibly it was due to Charles Mierow that Harrer went to Princeton, where he distinguished himself in classics, and was graduated with honors in classics in 1910. His excellent work as an undergraduate led him to continue his classical studies at the Graduate College at Princeton (1910-1913), and the fellowships granted to him attest his high standing in the opinion of the classical faculty at Princeton.

At Princeton probably Professors Abbott and Magie had the greatest influence on Harrer, for his main scholarly interests in subsequent years were in Latin epigraphy and the Roman historians; and it is said that his best graduate courses at North Carolina University were in Latin inscriptions and in Roman historical writings, especially Tacitus. His doctoral dissertation was entitled *Studies in the Roman Province of Syria*.

In 1913 Harrer received the degree of Doctor of Philosophy from Princeton and was immediately appointed Instructor of Latin at that university.

Coincidentally, Clinton Keyes<sup>1</sup> was of the same undergraduate class as Harrer, both took graduate work together, and both died, tragically long before their time, in the same year, and each as a result of a heart attack.

In 1915 Dr. Harrer came to the University of North Carolina as Instructor in Latin and, except for a year of study at the American School in Rome (1922-1923), he has remained at Chapel Hill. He was appointed Assistant Professor of Latin in 1918, Associate Professor in 1921, and full Professor in 1924. In 1936 he became head of the Latin Department and in 1938 head of the Department of Classics. Two years later he was induced to become Chairman of the Division of Humanities, despite the burden of a great amount of committee work.

In addition to his work on the *Province of Syria*, Dr. Harrer collaborated with Dr. George Howe in three works: *Greek Literature in Translation* (1924), *Roman Literature in Translation* (1924), and *A Handbook of Classical Mythology* (1929). But of a more scholarly nature were his numerous articles dealing chiefly with Latin inscriptions and problems in Roman history, which have appeared in the various classical periodicals. But his extensive graduate work, which drew students from Maine to Louisiana, and long hours spent on committees prevented him from utilizing his historical knowledge and critical judgment in the publication of scholarly works. He felt that his first duty was to the University and so, fortunately for his advanced students, he devoted his time and himself to his graduate courses. He was an exacting teacher and demanded accurate and clear thinking from his students; and his graduate students appreciated his insistence on the meticulous handling of detail.

Professor Harrer was, fortunately for the University but unfortunately for himself, an able, conscientious committeeman, and his time and services were in great demand. He was a member of most of the important committees: the President's Advisory Com-

<sup>1</sup> Cf. CLASSICAL JOURNAL XXXIX, 319 f.

mittee among many others. His efficient administration of academic details and his forthrightness in speaking his opinion together with an actual ardor in whatever cause he was championing, all conspired to bring him into more committees, often as chairman. The result was that he literally burnt himself out in carrying a full load of graduate work plus these too many committees. This, I think, was his undoing.

Outside of Chapel Hill, he was known as an active worker in the Classical Association of the Middle West and South. He served as president of this organization, was on the executive board, and was one of the associate editors of the *CLASSICAL JOURNAL*.<sup>2</sup>

Then, too, he took an active part in the local Presbyterian Church, serving as deacon, and also for years as a regular member of the church choir.

Professor Harrer is survived by his widow and by two sons and two daughters. Gustave, Jr., who entered the army a year ago, is now in Naples "processing" prisoners of war. Joseph is a freshman at North Carolina, Marcella is a junior in high school, and Letitia is in the elementary school.

Here at Chapel Hill among those who so strongly feel the loss of Dr. Harrer must be named the many who admired his keen scholarship, his efficient administration of academic matters, and his Christian character. Truly the classical world has lost a great man, but he has left with us a memory which can only encourage and inspire. If we consider only his influence on the numerous graduate students who have studied under him, not to mention colleagues, Gustave Adolphus Harrer may well say, with Horace, *Non omnis moriar*.

J. PENROSE HARLAND

*University of North Carolina*

<sup>2</sup> Professor Harrer's last contribution to classical scholarship was a review of Warmington's *Remains of Old Latin*, vol. IV, *CLASSICAL JOURNAL* XXXIX, 239-241.

## THE ROLE OF THE CLASSICS IN THE EMANCIPATION OF WOMEN

OF THE many rights and privileges fought for and won by women in the last century, the right of learning the ancient languages has received the least attention from social historians. Yet the struggle was, though unspectacular, one of the most significant of them all. For the ancient languages provided a kind of intellectual proving ground in which women were able to show themselves worthy of a university education. People no longer tend to divide the subjects in a liberal arts curriculum according to their suitability to one or the other of the sexes; and still less to stigmatize Latin as unfeminine. In the early days of Victoria, however, Latin was considered as purely masculine as riding to hounds. Ladies were seldom accomplished in either, and of the two, riding to hounds was the less peculiar.

When Jane Eyre first went to Lowood School she was befriended by a girl named Helen Burns, who was constantly astounding her not only by the saintliness of her character but by the breadth and depth of her learning. One evening she took down from her shelf a volume of Vergil and read a page from it. At this point, Jane says, "My amazement reached its climax." Helen Burns was in every sense other-worldly—it might be noted that shortly after this episode she died—and, like all other girls who knew Latin, highly unusual. The average girl had at best picked up a phrase or two from association with the male members of her family. Thus the most famous of Victorian heroines, *Alice in Wonderland*, had at one time glanced into her brother's Latin grammar and read the declension of *mus, muris*—"a mouse, of a mouse, to a mouse, a mouse, O mouse." The knowledge thus gained of the vocative case later proved invaluable to her when in the course of her adventures she found herself in the unusual situation of being forced to address a mouse.

In the education of boys it was the prevailing theory that the aim should be to train character and to discipline the mind. And

experience had shown, it was felt, that this aim was best obtained by a thorough study of Latin and Greek. The average boy spent about twelve years of his life on these two languages, and when he had finished his work at one of the public schools he was expected to read without great difficulty such authors as Juvenal and Thucydides and be able to write good Ciceronian prose and Ovidian verse. Anything else he might learn was incidental and subordinated to Latin and Greek. Even mathematics was made second to them; modern history and modern literature were not taught at all; nor was science. And modern languages such as French were taught only as extras and appeared on a boy's bill among such items as washing. Critics objected that the average boy, because of the teaching method, or rather lack of method, that prevailed in most of the schools, came away after twelve years knowing very little even of Latin and Greek. There seems to have been considerable truth in the objection, but it is undeniable that bright boys received a very thorough training. And most people were complacent in the belief that the aim of education had been satisfied. The public life of this period, which was one of great prosperity for England, was filled with men who had been trained in the public schools. The brilliance which so many of them undeniably possessed was in the popular mind attributed to the training they had received.

Intellectual brilliance, however, was not what people looked for in women. Nor did they demand great strength of character. It was the tendency of the age to emphasize the differences rather than the similarities between the sexes, and, to read certain educational writers, one might suppose that men and women belonged to two distinct species. Physically woman was assumed to be not only weaker but a different being altogether, who couldn't throw a ball because she had a different kind of shoulder and wore high heels because she had a different kind of foot. Morally, too, she was different—more spiritual, more angelic, and on a higher plane altogether than man, except, of course, when she was on a lower plane, and then she was a great deal lower and was, in fact, a devil. Education, however, was not concerned with the latter type. And on the mental side of the triangle, "The female character" was ex-



pected to possess, in the words of Erasmus Darwin, "the mild and retiring virtues rather than the bold and dazzling ones." "Great eminence in almost anything," he goes on to say, "is sometimes injurious to a young lady, whose temper and disposition should appear to be pliant rather than robust; . . . as great apparent strength of character, however excellent, is liable to alarm both her own and the other sex; and to create admiration rather than affection."

In the reign of Elizabeth the feminine ideal had been stronger and nobler. Intellectual brilliance, even in such a field as classical scholarship, was not then thought incompatible with charm, and women like Shakespeare's Rosalind and Beatrice were capable of creating both admiration and affection at the same time. But taste changed. The age of Shakspeare was succeeded by that of Dryden, whose Cleopatra described herself as at heart "a harmless household dove." The country gentleman at this period had himself little or no acquaintance with liberal culture. And as for his wife and daughter, Macaulay says, "They stitched and spun, brewed gooseberry wine, cured marigolds, and made the crust for the venison pasty." The "household dove" remained the ideal well into the eighteenth century. Education centered around cooking, sewing, and the keeping of accounts, and of these three, cooking was the most important, so much so that a hostile critic observed that a foreigner might suppose the English trained their women to be confectioners.

But in the course of the century wealth increased and with it the importance of the middle classes; women began to leave the kitchen and the nursery for the parlor, and by 1800 the "household dove" had been pretty well replaced by the "accomplished woman." Women were still taught sewing and simple arithmetic, but the main part of their education was taken up by the acquisition of what were known as "accomplishments." These comprised a certain number of arts and skills which could be displayed with advantage in mixed society and proved the possessor a woman of elegance and charm. They were a sort of badge of respectability, unnecessary perhaps for those whose wealth and birth assured their social position, but essential for those whose position was still

unsure; and men who had risen in the social scale were as careful to provide their daughters with "accomplishments" as they did with silk dresses and a carriage. These "accomplishments" were quite limited in number and no allowance was made for variations in individual taste or talent. In Jane Austen's *Pride and Prejudice* the odious and artful Miss Bingley announces dogmatically:

A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages to deserve the word [accomplished]; and besides all this she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions, or the word itself will be but half deserved.

Miss Bingley spoke in the presence of Mr. Darcy and Miss Elizabeth Bennett, and her purpose was to call Darcy's attention to the fact that Elizabeth didn't have that "certain something." The list of accomplishments, however, is accurate enough and provides the bare minimum of subjects taught in every school of any pretensions whatever. Even Lowood, that cold academy that fed its inmates on burnt porridge and sabbatarian cant, aimed to teach them. When Jane Eyre left after six years as student and teacher, she was asked by Bessie, the old servant, whether she could play the piano, draw, speak and read French, and work on muslin and canvas. When Jane replied that she could, Bessie exclaimed, "Oh you are quite a lady, Miss Jane! I knew you would be." At Miss Pinkerton's fashionable academy, in *Vanity Fair*, the aim was somewhat higher. When Amelia Sedley left for home, Miss Pinkerton wrote to her mother:

In music, in dancing, in orthography, in every variety of embroidery and needlework, she will be found to have realized her friends' *fondest wishes*. In geography there is still much to be desired; and a careful and undeviating use of the backboard for four hours daily . . . is recommended as necessary to the acquirement of that dignified *deportment and carriage* so requisite for every young lady of *fashion*.

In Dickens' *Little Dorritt* the redoubtable Mrs. General, whom Mr. Dorritt, after coming in to his great estate, engaged at £400 a year to "form a surface" for his daughters, instructed her charges in French and Italian but reserved her chief attention to the refinement of their minds and the "formation of a demeanour." A

demeanour was to be obtained by avoiding all gestures and expressions that might be thought vulgar and cultivating those that were pretty and fashionable. For the latter, Mrs. General had many practical suggestions to make, such as, for example, seeking out words that begin with the letter "p."

The word, *papa*, [she told Little Dorritt] gives a pretty form to the lips. *Papa*, potatoes, poultry, prunes, and prism, are all very good words for the lips, especially prunes and prism. You will find it serviceable in the formation of a demeanour, if you sometimes say to yourself in company—on entering a room, for instance—*Papa*, potatoes, poultry, prunes and prism, prunes and prism.

Once the demeanour had been formed Mrs. General felt that refinement of mind could pretty well take care of itself, though there were three general rules that she set down: to wonder at nothing, have as few opinions as possible, and never think of anything disagreeable. "A truly refined mind," she said, "will seem to be ignorant of the existence of anything that is not perfectly proper, placid, and pleasant."

Now, the arts and skills taught in more ordinary schools served exactly the same purpose as Mrs. General's "*prunes and prism*." They were meant only for show and their acquisition was not expected to develop either the mind or the character: all thinking and questioning was effectively discouraged, and teaching consisted largely in the setting and hearing of lessons that were learned by rote. French, for example, was a matter of learning rules and lists of exceptions; and history was a collection of names and dates that might possibly be used to advantage in dinner-table conversation. Music consisted in learning to execute a sufficient number of pieces, vocal and instrumental, to be able at evening parties graciously to play or sing whenever called upon; and if there were no evening party, a young lady could always play for *papa*, "who," Thackeray says, "likes music while he is asleep after dinner."

Among these ladylike subjects Latin and Greek are conspicuously absent. Now, granted that a woman of fashion could have no desire ever to read the masterpieces of these two languages, why was not the ability to quote them, as well as French or Italian,

considered an "accomplishment"? The stupidest of gentlemen liked to quote Horace or Vergil on every occasion, and why shouldn't a lady? The answer, or rather, the answers, are implicit in what has already been said, but perhaps they can be restated with advantage. In the first place, it was generally considered that Latin and Greek were far too difficult for a young lady to learn except in the most superficial way. Elizabeth Sewell wrote that when she was a child in the 1830's her mother, who was considered an eccentric in the neighborhood, decided for some unaccountable reason that her girls were to learn Latin and engaged an elderly schoolmaster to give them lessons. But after the very first day Miss Sewell says her tears were so bitter over the difficulties of construing the first verse of the second chapter of the Gospel of Matthew, which was the material of the lesson, that her mother's tender heart was touched and the lessons ceased. As an old woman she regretted that she had not gone on, and that all the Latin she knew was Hierosolyma, the word for Jerusalem. In the case of boys the difficulty of the subject was felt to be an added advantage, since the overcoming of difficulties strengthened both mind and character. But nobody liked a "strong-minded" woman and, as Erasmus Darwin pointed out, strength of character, if apparent, was no asset to a lady. Besides, boys were regularly spurred on to overcome these difficulties by the threat of being flogged if they didn't. The flogging of girls, however, was in general frowned on. But if you couldn't flog them, how could you teach them anything so difficult as Latin grammar?

In the second place, even if a young lady succeeded in learning it, she couldn't use it, at least not in public. The ability to speak Latin was a masculine and not a feminine accomplishment, and the fact that a gentleman would understand her if she quoted Latin and very probably would not if she quoted French or Italian was by no means a reason for learning Latin. On the contrary, the fact that boys studied it at all was sufficient argument against it, for people had a deepset fear that girls by some kind of sympathetic magic would be turned into boys if they studied the same subjects. Cuthbert Bede's Virginia Verdant, who knew only enough Latin to read Vergil, is an illustration of what even a little

classical learning was thought to do to a woman. She is described as an angular female "sitting stiff and straight with her wonderfully undeceptive 'false-front' of [somebody else's] black hair, graced on either side by four sausage-looking curls . . . spectacles on nose and dictionary in hand." And then there was dour Cornelia Blimber in *Dombey and Son*, "who was dry and sandy with working in the graves of deceased languages." Cornelia's mother was more feminine. Though she thought that if she could only know Cicero and be able to converse with him in his beautiful villa at Tusculum she could die contented, Mrs. Blimber had never had the strength of mind to learn Latin as her daughter had.

Now it may be objected that Miss Verdant and Miss Blimber are mere caricatures and should not form a basis for generalizations about the age. But it is just because they are caricatures that they are valuable as reflecting a popular notion. No one, however, has the right to assume that every woman who studied Latin at that time was a Miss Blimber. The Victorian age was anything but static and in it you can find very few rules that had no exceptions. And this is especially true in regard to the position of women. Helen Burns, the Latin scholar in *Jane Eyre*, has already been mentioned. There was nothing hard or unfeminine about her character, but she was distinctly unusual, and the knowledge of Latin served only to place her farther apart from her fellows. In one of Anthony Trollope's most popular novels, *The Last Chronicle of Barset*, the heroine, Grace Crawley, was an accomplished Greek scholar. So was Aurora Leigh, Mrs. Browning's eccentric heroine, who was the talk of all literary gatherings on both sides of the Atlantic in the fall of 1856. Of the two, Grace Crawley, though later in time, is of lesser significance. Her Greek was real enough but it had no particular meaning in her life and offers no clue toward understanding her character. She learned it more to please her father than herself, and when at last love triumphs and she marries young Henry Grantley, one feels that she would be quite ready to forget it in order to please her husband, for in everything else but the Greek Grace Crawley is a conventional Victorian heroine, and scholarship only serves to lend piquancy to a character that is sweet but somewhat colorless. Aurora Leigh, too,



learned Greek from her father; but in her case the love of learning seeped into her blood. The child of an English father and Italian mother, an orphan at thirteen, she sought refuge from her prim aunt's conventional bird-cage world of lessons, needlework, and tea-at-the-vicarage into the more thrilling world of books. When her tasks were over she would slip away to the garret room where her father's books, Greek and Latin most of them, were stored in great high packing cases, and there, "creeping in and out . . . like some small nimble mouse between the ribs of a mastodon," she would nibble first at one case and then another and finally, seizing on a book, she would take it to her room and hide it under her pillow to read as soon as the sun came up in the morning. Aurora Leigh showed no becoming lady-like restraint in her love of learning. She was an unashamed bluestocking, and the only concession she made to feminine weakness was in writing her Greek without accents.

Grace Crawley and Aurora Leigh had, of course, their counterparts in life. In spite of convention and educational theories there were many parents who had ideas of their own on what their daughters were to learn. And since, for girls at least, the home was as yet more important than the school, these unorthodox ideas had scope for trial. The Victorian home was a cultural unit whose like, in America at least, is no longer to be found. Families were large, as a rule, and for the greater part of the time thrown upon their own resources for entertainment and self-improvement. The church was the chief influence outside the home, and its influence on the family was in general toward closer union. There were no extension lectures, no movies, no radio, no Sunday papers, to provide a passive amusement and specious education. Their place was filled by music, by amateur theatricals, by parlor games like charades, by reading aloud, and by various studies, all of which were calculated to develop the creative powers of the different members of the family and to produce independence even though they failed to provide a high order of entertainment. In this atmosphere it would have been strange if no woman had turned her talents to mastering the difficulties of Greek and Latin. Often a love of literature was alone sufficient to lead a girl on to tackle ancient mas-

terpieces in the original in the face of repeated assurance that she could find out all she needed to know from a translation. A woman once gushingly wrote the poet Shelley that she "worshipped the spirit of the literature of ancient Greece" and asked for suggestions for a course of reading in translation. He replied sternly:

What is a translation of Homer into English? . . . Tacitus or Livius or Herodotus are equally undelightful and uninstrusive in translation. You require to know and to be intimate with those persons who have acted a distinguished part to benefit, to enlighten, or even to pervert and injure humankind. Before you can do this, four years are yet to be consumed in the discipline of the ancient languages.

This is an obvious truth, and it must have been recognized by a good many women who really did love literature. Others were led to these studies by their fathers, who, having acquired the habit of Greek and Latin, wanted someone to read them with. Such had been the case with Grace Crawley and Aurora Leigh, and so it was with Charlotte M. Yonge, who wrote the *Daisy Chain* and other novels to instruct young people in the tenets of the church as interpreted by Pusey and Keble. Her father was a clergyman who believed in higher education, though not in liberty, for women, and when Charlotte was eleven he began to instruct her in Latin, Greek, and mathematics. The education continued till she was twenty, when they were reading such Greek as he had learned when he left Eton. Many years after Miss Yonge wrote of these lessons:

He used to call me at six or half past, and I worked with him for an hour before breakfast. He required a diligence and accuracy that were utterly alien to me. He thundered at me so that nobody could bear to hear it, and often reduced me to tears, but his approbation was so delightful that it was a delicious stimulus.

Mr. Yonge was a clergyman, but in teaching his daughter Latin he was not entirely orthodox. To most members of the Established Church learning in women was unseemly, like being uncovered in church or wearing the hair short, and some went so far as to say it was against the will of God. In one way, however, religion served as an actual stimulus for classical studies. There was a great deal of religious controversy during the period and on religious questions

women felt that their position and training did not prevent them from holding opinions. Nor did they feel that they need follow too literally Paul's advice that if there was anything a woman wanted to know about the church she should wait till she got home and then ask her husband. Victorian women listened to sermons; they read the Bible; and they read countless tracts. And from this reading and listening there sometimes arose such independence of thought that a woman, like Trollope's bishopess, Mrs. Proudie, not only did not ask her husband but actually told him what to think on points of doctrine and church discipline. Now there was one point in any theological argument at which the most ordinary husband had the advantage. He could say to his disputatious wife, "My dear, you wouldn't cling to this untenable position if you understood Greek." And since the determination of most disputable points rested ultimately on the interpretation of Scripture, this argument was a clincher. At least it was to the woman who accepted the dictum that the female brain was too limited in capacity to master anything so complex as the Greek language. There must have been a few, however, in whom the desire to win an argument was sufficient spur to overcome any handicap. Such a one, at any rate, was Lady Carberry, the patroness and companion of young DeQuincey and his sister when they were living in Laxton, in Northamptonshire. Lady Carberry was the young and vivacious wife of a middle-aged lord who was much away from home. Had she lived in London, her talents and graces might have led her into a life of gaiety, but Laxton was remote and quiet, and she found an outlet in religion. One day she was in great perplexity over the meaning of the word "repentance," and DeQuincey, who was still a schoolboy, explained to her that it was a very inadequate translation of the Greek *μετάνοια* and conveyed quite a different meaning from what was intended in the Gospel. Lady Carberry, whose Christianity was of an intellectual and polemical nature, at once decided that she must learn Greek in order to settle for herself all such questions in the future. She asked DeQuincey if he would help her, and when he promised to do so, her enthusiasm mounted until her friends, Lady Massey and DeQuincey's sister, were caught up by it, and they too decided to learn Greek. That

very day the coach was sent for, and all four rode into the nearest market-town to order four Greek Testaments, three grammars, and three copies of Parkhurst's Greek and English lexicon. As soon as the books arrived the lessons began. The interest of the other two soon flagged, but Lady Carberry continued in her zeal until she had become a competent biblical scholar. Lord Carberry was not informed of the Greek studies until he was confronted with the *fait accompli*, which, indeed, he received complacently enough, only observing that since his wife had gone to so much trouble, it was a pity she hadn't read something more rewarding, three or four books of the *Iliad*, for example.

The two women whose classical attainments were the greatest were perhaps the two most famous women of the age. Both Elizabeth Barrett Browning, the poet, and Florence Nightingale, the heroine of Scutari, were enthusiastic Greek scholars. The legend of Florence Nightingale has obscured from the public mind all but the romantic features of her career. She is remembered only as the angel of mercy, the lady with the lamp, the patron saint of nurses, who gave up a life of fashionable ease to bring medical aid to the wounded and spiritual comfort to the dying in the hospitals of the Crimea. And it is forgotten that it was not so much the inspiration of her example that established nursing as a respectable profession as it was her genius for administration and organization. Florence Nightingale was an intellectual whose friends included the poet, Arthur Hugh Clough, the philosopher, John Stuart Mill, the historians Grote and Macaulay, and Benjamin Jowett, the translator of Plato and Thucydides. Mr. Nightingale had been a member of the Unitarian circle, and, like other Unitarians, held views on the intellectual capacity of women far in advance of his time. He himself supervised the education of his daughters, who, in addition to the usual "accomplishments," studied Latin, Greek, and mathematics. When Florence was sixteen her father read Homer with her, and while she was still in her teens she made an analysis of Cicero's *Tusculan Disputations* and several translations from Plato. Latin she learned so well at this time that she was able to speak it, an ability that proved useful to her later in conversing with continental abbots and monks whose aid she was soliciting

for her nursing projects. She knew both Rome and Athens well and her notebooks are filled with keen observations on Greek sculpture and architecture. But her greatest enthusiasm was for Greek literature. Aeschylus and Plato were her favorites. Such was her knowledge of Plato that Jowett consulted her opinion regularly while he was engaged in his monumental work of translation, and he made several changes in his second edition out of deference to her views.

Elizabeth Barrett Browning is equally a legendary figure. She is remembered today as the Andromeda of Wimpole Street, chained by fear and affection to a small sofa in a darkened room from which at last she was rescued by Robert Browning, who carried her off to Italy and a life of triumphant love. Hers was the greatest of Victorian romances and has provided her and her husband with an immortality quite independent of their writings. But in her lifetime her fame rested on another basis. Before she met Browning she had published several volumes of verse, and Edgar Allen Poe had hailed her as the greatest living "poetess," a condescending title which she disliked. She was passionately interested in social reform and by her poetry linked her name forever with the movement against child labor and the fight for Italian independence. And, like Florence Nightingale, she combined a social consciousness with an intense love of Greek literature, a love which had begun in her early childhood when someone gave her Pope's *Homer* to read. Homer so fired her imagination that for a time she thought of little else; she dreamed more of Agamemnon, she says, than of Moses, her black pony, and on her ninth birthday what struck her most was the fact that she had lived as many years as the Greeks had spent besieging Ilium. In her garden she made a great plot of turf shaped like a giant with eyes of azure gentians and a helmet of daffodils. She named this creation Hector, son of Priam, and tended it with loving care. "The love of Pope's *Homer*," she says, "threw me into Pope on one side" (she wrote an epic in heroic couplets on the Battle of Marathon) "and Greek on the other, and into Latin as a help to Greek." These classical studies disgusted her grandmother, a precise old lady who said she would much rather see Elizabeth's



hemming more carefully done than "to hear all this Greek." But her father, the dragon of the legend, encouraged her. Though he definitely did not believe in liberty for his daughter, he was with Mr. Nightingale and Mr. Yonge in seeing no harm in a classical education for her. Mr. Barret had himself been sent for a time to Harrow but, as the son of a Jamaica slave-owner, he could not submit his proud and sensitive spirit to the bullying of an English public school, and his mother withdrew him. He must have learned a good bit of Greek, however, for he went later to Cambridge and is said to have studied under Porson. At any rate he supervised Elizabeth's studies at the start, but in her enthusiasm she soon outstripped him, and he engaged as a tutor for her the famous blind scholar, Hugh Stuart Boyd. Boyd was a noble and inspiring teacher, and they spent long mornings together, Miss Barrett reading aloud in a low voice from the tragedians or the Greek Christian poets while the sheep bells tinkled outside the window and her blind friend helped her to construe. She kept up her Greek as she sank deeper into invalidism and used to deceive her doctor, who had forbidden her to read it, by using a special edition of Plato bound up to look like a popular novel. It was from her invalid's couch that she wrote her articles on the *Greek Christian Poets*, and it was there that she revised her translation of *Prometheus Bound*, a work that contains some of the finest examples of her poetry. And among the shared enthusiasms that nurtured her friendship with Browning was one for Greek literature. The correspondence between the two poets, which began so long before they met and was continued up to the day of their marriage, is bristling with references and allusions to things Greek.

Mrs. Browning and Miss Nightingale were the leading representatives of their sex. They identified themselves with progressive causes and were not ashamed that in certain matters they deviated from the prescribed norm for ladies. And there must have been other women who obtained a classical education under similar circumstances but did not have the social courage to let the fact be known. An anonymous writer in *Fraser's Magazine* for October, 1866 says, "Many are the women who understand Greek and Latin . . . who keep it a profound secret, except for their intimate

friends." These women, however, could not have been very numerous for, as has been observed, the circumstances had to be unusual and the incentive great before a girl could study the classics. At this very time, however, there was a strong movement under way to make higher education for women possible and to open the universities to them. It was of course a part of the whole Women's Rights movement and in it Latin and Greek played a leading role. The people who demanded equal educational opportunities for women were not many, but they made up in zeal for their lack of numbers, and among them were included some of the leading figures of the age. Mary Wolstonecraft's *Rights of Women* appeared in 1792, and from that time on the sex did not lack champions. Shelley, with his impassioned plea, "Can man be free if woman is a slave?" devoted his talents to the cause. Sidney Smith, that nineteenth-century apostle of common sense, announced publicly that it was only masculine vanity that assumes that a woman cannot master the difficulties of Greek. Tennyson gave the idea of higher education his contemptuous approval and focused public attention on it with his *Princess*, in which he describes in a mythical setting a purely female university where girls in academic gowns of pastel shades are tutored by women and listen to women lecturers in science, mathematics, and classical philology. John Stuart Mill supported the movement whole-heartedly, and the biologist, T. H. Huxley, after suggesting that it was absurd to free black slaves while denying rights to white women, pleaded that women be given the same education as men.

In the press of the same time a good deal of criticism was being given to the fashionable ideal of a girl's education, especially to its practical shortcomings. It had become recognized in many quarters that the reason most young ladies were so badly educated was that there were no women trained to teach them, and that in point of professional training women teachers were on much the same level as nurses. An attempt to remedy the situation resulted in the establishment in 1849 of Queen's College for the preparation of school teachers and governesses. The college was started by men and the teaching carried on by professors from King's College, among whom was Plumptre, the translator of Aeschylus and

Sophocles. It was soon discovered that, if women were to do any advanced work, they needed a good deal of previous training, and accordingly elementary instruction was added to the curriculum. Among the first students was Dorothea Beale, who, with Frances Buss and Emily Davies, was one of the great pioneers in women's education. Miss Beale came from a well-to-do and well-educated family and had been given the conventional education for girls. She was inspired, however, to strive for something higher by an invalid aunt who taught her Latin, and after her regular schooling was over she studied mathematics by herself. At eighteen she went for a year to Queen's College, where she read Greek with Dean Plumptre; and when the lower school was opened, she stayed on first as mathematical and then as classical tutor. In 1857 she went as head teacher to the Clergy Daughters' School in Westmoreland (the Lowood of *Jane Eyre*), but her insistence on needed reforms led to her resignation before the year was over. The school seems not to have changed in essentials since Charlotte Brontë went there. It was very low-church, and Miss Beale, who was a Puseyite, must have found the atmosphere oppressive. But what made her stay impossible was the teaching load, which was so heavy that she had no time for exercise or recreation and scarcely any time for sleep. In addition to classics, mathematics, and science, she was expected to teach English, Modern, Roman, and Church History; English Literature; political and physical geography; and English composition. In 1858 she became principal of the Ladies' College at Cheltenham, which was a secondary school rather than a college in the American sense. When she came, neither classics nor mathematics were taught, and she at once set about reforming the curriculum, though she had to proceed very slowly because of the deep-rooted prejudice against allowing girls to study boys' subjects. Miss Beale was a determined woman, however, and before she was through had introduced not only Latin and mathematics but Greek as well, a subject which she thought could scarcely be overvalued. As principal of Cheltenham she became an influential figure in the educational world, and she devoted to the work not only her talents for speaking and writing but her private fortune, which was considerable.

What helped the classics the most at this time was the fact that the universities at last began to think seriously of opening their doors to women. The question was freely discussed throughout the 1860's in pulpit, press, and drawing room, and a parliamentary investigation was directed to the problem. There was, of course, the usual opposition: the difference between male and female brain capacity was pointed out, and Oscar Browning, the celebrated tutor at Cambridge, observed repeatedly that in his experience the best woman was intellectually inferior to the worst man. But by this time the public generally was ready at least to give the women a chance to show what they could do. In 1863 a trial examination similar to those given boys who wished to enter a university was opened to girls. The result was discouraging, since most of the girls did very badly. It is not strange, however, in view of the type of education they had received in preparation.

An earnest band of women, headed by Emily Davies, at once set to work to remedy the situation. They realized that if women were to establish their claim to higher education they had to meet the men on their own ground. And since at this time that ground was Latin, Greek, and mathematics, these were the subjects in which women must show themselves proficient. The ultimate aim was the establishment throughout the country of public and private schools which could train girls for college. First, however, it was necessary to train a sufficient number of teachers to staff them. At last, in 1869, Cambridge offered to permit, with certain reservations, the establishment of a women's college within the University, and six women gathered to prepare for the "little-go," or preliminary examination. Five of them took it, all of whom passed and went on to continue their studies at the newly founded Girton College, from which, after several years' study, they all passed with honors, having submitted to the same examinations that were given to men. Thus the first battle was won. In the succeeding decade another college, Newnham, was founded at Cambridge, and Lady Margaret Hall and Sommerville Hall at Oxford. And in 1878 the University of London opened all its grades to women.

There were many in the movement who wished that a higher

education on more feminine lines might be offered, but the practical considerations already mentioned militated against it. Women had set out to show that their minds worked as well as men's, and to do this they had to submit themselves to the same course of study. And during the years following they pretty well proved their claim, Mr. Oscar Browning notwithstanding. By 1887, 129 students of Girton College had passed their examinations with honors, 44 of them in classical philology and 36 in mathematics. And as if final proof were needed that in the masculine domain of Greek and Latin woman was man's equal, Agnata Frances Ramsay in the year 1887 won the highest honors in the classical tripos, in which she was alone in her class, a distinction which no male student had ever obtained. It was a great day for women. Miss Ramsay's performance was talked of everywhere; there was a cartoon in *Punch*, and an editorial appeared in the *London Times*, calling it "a really wonderful achievement!" And so it was. There was nothing furtive about it; it was done in open competition with men. She was only twenty at the time, and as if to show that learning does not unfit a woman for a domestic life, she married two years later and gave up her teaching post at Girton.

Miss Ramsay's "wonderful achievement" marks a turning-point in the struggle. The opposition, of course, did not fade away over night, and many battles remained to be fought. But the enemy's chief gun had been spiked by Miss Ramsay; the right of women to a higher education was established; and the day of the "accomplished woman" was over.

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## ROLFE HUMPHRIES, CLASSICIST AND POET

**Y**EARS of association with the Latin poets as student and teacher have left an abiding impression both on Rolfe Humphries' art and on his spirit. In a letter to the writer he tells of his introduction to Latin at the age of nine by his father, for many years a well-known teacher in the Girls' High School of Philadelphia: "My first Latin book was a little blue primer with pictures, which I still have somewhere around, and remember the opening lines: *Agna saltat in prato. Lupus apparet. Agna tentat fugam.* Some of the illustrations were rather scary, notably a fire scene—maybe *Ucalegon ardet.*" From this early day the classical pastures stretched alluringly before him. Later in high school, still under the guidance of his father, Humphries tried his hand at translating Vergil and Ovid into verse, "especially the House of Sleep in the *Metamorphoses.*" Other classical authors he read at Amherst and Stanford and began his teaching experience in San Francisco at the age of nineteen: "My Greek very soon went by the board,<sup>1</sup> but I have taught Latin rather steadily for over twenty-five years."

As a result of Humphries' brief though significant contact with the Greek language and culture and of his long and intimate association with the Roman poets, he has given us in his latest collection of poems, *Out of the Jewel*,<sup>2</sup> a further illustration of the truth of Gilbert Murray's statement<sup>3</sup> that "By tradition the old beauty is kept alive and used for the discovery of new beauty." The volume takes its title from the poet's delicate paraphrase of Archias' symbolic epigram, *Εἰς βόας ἐν δακτυλῖφ*:

Τὰς βοῦς καὶ τὸν ἱασπιν ἰδὼν περὶ χειρὶ δοκῆσαι  
Τὰς μὲν ἀναπνέειν, τὸν δὲ χλοηκομεῖν.<sup>4</sup>

<sup>1</sup> Of his visit to Greece later in life, Humphries writes: "A three-weeks tour around Greece in the spring of 1939 meant a lot to me. One friend thinks that my temper, for all I use Latin, is more Greek than Roman; I wouldn't know about this!"

<sup>2</sup> New York, Charles Scribner's Sons (1942). The publishers have kindly granted permission to quote from the volume.

<sup>3</sup> Cf. *The Classical Tradition in Poetry*: Cambridge, Harvard University Press (1927), 261.

<sup>4</sup> Cf. *Anthologia Graeca* ix, 750 (Loeb).

Look closely at this little ring  
 With jasper signet, on my hand:  
 We do not always understand  
 The magic of so slight a thing.

In exquisitely chiselled stone  
 The microscopic cattle breathe,  
 While on the meadow underneath  
 Out of the jewel, grass is grown.<sup>5</sup>

Of the magic of the ancient jewels Humphries has a deep understanding—of the magic of such Vergilian jewels, for example, as, *Ibant obscuri sola sub nocte per umbram*,<sup>6</sup> *miserande puer*,<sup>7</sup> *Iacet ingens litore truncus*,<sup>8</sup> *ea [turris] lapsa repente ruinam cum sonitu trahit*,<sup>9</sup> *sunt lacrimae rerum et mentem mortalia tangunt*,<sup>10</sup> *O terque quaterque beati, quis ante ora patrum Troiae sub moenibus altis contigit oppeteret*,<sup>11</sup> *O pater, anne aliquas ad caelum hinc ire putandum est sublimes animas iterumque ad tarda reverti corpora*?<sup>12</sup>—jewels which are given a new setting in *Episode in Elysium*,<sup>13</sup> where the ancient poet speaks with the modern:

In the unending evening, Virgil only  
 Slowly said, "The wandering begun  
 Under the dark is always sad and lonely:  
 Dear boys die young; and pitiful old kings  
 Stretch in the bloody dust; tall towers are done  
 To ruin; there are tears for mortal things.  
 Be fourfold happy now your rest is won."

And all I said was: "There are tears as well  
 For landscape, and the wonder-working earth  
 Can touch the mind with sweetness. You were never  
 Sorry to die, O sorrowful from birth!"

So I, no more. And Virgil, hearing, fell  
 Silent again, sorry for me forever,  
 Mournful among the holm-oak trees of Hell.

<sup>5</sup> Cf. Humphries, *op. cit.*, IX.

<sup>6</sup> Cf. *Aeneid* VI, 268.

<sup>7</sup> Aeneas' words addressed to the boys, Marcellus (*Aeneid* VI, 882), Lausus (*Aeneid* X, 825), and Pallas (*Aeneid* XI, 42).

<sup>8</sup> Cf. *Aeneid* II, 557.

<sup>9</sup> Cf. *Aeneid* II, 465 f.

<sup>10</sup> Cf. *Aeneid* I, 462.

<sup>11</sup> Cf. *Aeneid* I, 94-96.

<sup>12</sup> Cf. *Aeneid* VI, 719-721.

<sup>13</sup> Cf. Humphries, *op. cit.*, 5.

In lighter vein, Humphries<sup>14</sup> (as did Clough<sup>15</sup> before him) utilizes the closing words of Vergil's *Eclogues*,

Ite domum saturae, venit Hesperus, ite capellae,

and transports us from Arcadia to the New Jersey countryside, where the modern Daphnis and Corydon engage in an amoebaeon contest at Menalcas' exhortation,

Begin, o city boys, your summer strain,

and bring their matching of verses to a close at his reminder,

Home to the city, boys, the bus is coming,  
*Ite domum pueri*,—the company calls you home.

From Ovid too are jewels gathered. Aurora's protest against the coming of dawn, *lente currite, Noctis equi!* (in the famous elegy<sup>16</sup> in which the Roman poet is both a follower of the Hellenistic epigram and a forerunner of the Albas of the Troubadours<sup>17</sup>) furnishes Humphries the title, "*O lente, lente*—,"<sup>18</sup> for a new treatment of the old theme. Though Ovid is here Humphries' ultimate source, yet the poet has greatly enriched his lyric by stirring our memory of Marlowe's use of the Ovidian passage in Dr. Faustus' tragic speech.<sup>19</sup>

Ah Faustus,

Now hast thou but one bare hower to liue,  
And then thou must be damnd perpetually:  
Stand stil you euer moouing spheres of heauen,  
That time may cease, and midnight neuer come:

.....  
*O lente, lente currite (sic) noctis equi:*

The starres moooue stil, time runs, the clocke wil strike,  
The diuel wil come, and Faustus must be damnd.

Again, from Ovid's tale of the metamorphosis of the Lycian shepherds into frogs is borrowed the text, "*Aeternum stagno*," *dixit*,

<sup>14</sup> Cf. Humphries, *op. cit.*, 40-44.

<sup>15</sup> Cf. *The Poetical Works of Arthur Hugh Clough*: London, George Routledge and Sons, Ltd. (n.d.), 53-55.

<sup>16</sup> Cf. *Amores* I, 13, 40.

<sup>17</sup> Cf. Kirby Flower Smith, *Martial the Epigrammatist And Other Essays*: Baltimore, The Johns Hopkins Press (1920), 58.

<sup>18</sup> Cf. Humphries, *op. cit.*, 35.

<sup>19</sup> Cf. *The Works of Christopher Marlowe*, ed. C. F. Tucker Brooke: New York, Oxford University Press (1910), 192.

"*vivatis in isto*"—,<sup>20</sup> which Humphries<sup>21</sup> develops in satirizing the intellectuals, modern Cassandras,

Always to prophesy falsely;  
Always to seem, at least, to be believed,

as they utter their Aristophanic<sup>22</sup> notes:

Brek-ek-ek-ex,  
Co-ax, co-ax! Oho, Batrachians,  
Isn't it fun to bubble in the puddles?

Humphries occasionally employs well-known Latin phrases or maxims that form a part of the cultural heritage of Western civilization to interpret a universal experience or the contemporary scene. *Et Nos Mutamur*<sup>23</sup> serves as a title for the poet's developing the thought that words have their day and cease to be, and that the mind disintegrates as the autumn draws on. The Romans' brief and tragic announcement of death, *Fuerunt* or *Vixerunt*,<sup>24</sup> with changed tone brings us a moment's solace as we brood over the passing of heroic and beautiful spirits:

Darkness, the ground, the grave  
Receive the broken form.

They die, but they have been.<sup>25</sup>

And yet it was because he saw the darkness approaching that Humphries<sup>26</sup> in the late winter of 1939, in Paris, draws from his arsenal a weapon of bitter irony to attack the betrayers of the democratic cause:

February. The Roman month of the dead.

Again the cock crew. Peace with honor, Britannicus.  
Pray for us sinners. Not with a bang, but a whimper.  
*De mortuis nil nisi—*

<sup>20</sup> Cf. *Metamorphoses* VI, 369.

<sup>21</sup> Cf. *op. cit.*, 70.

<sup>22</sup> Cf. Aristophanes, *Frogs* 209 f.

<sup>23</sup> Cf. Humphries, *op. cit.*, 6.

<sup>24</sup> Cf. Panthus' reply to Aeneas (*Aeneid* II, 325 f.) and Cicero's announcement of the death of the Catilinarian conspirators (Plutarch, *Vitae Parallelae*: Lipsiae, In aedibus B. G. Teubneri (1908), IV, 259; XXII, 2.

<sup>25</sup> Cf. Humphries, *op. cit.*, 20.

<sup>26</sup> Cf. *op. cit.*, 68 f.

Then out of the depths the poet echoes the cry of the unknown singer of the *Pervigilium Veneris*,

Quando ver venit meum<sup>27</sup>

Upon ancient religion and poetic myth Humphries frequently draws to enrich his verse and through suggestion to deepen its appeal. The radio audience, "listeners in blindness," have need of sight no more than men

who stand before  
The oracles in darkness, or draw near  
The Sybil's cave, the triply-bolted door.<sup>28</sup>

The love of Vertumnus and Pomona, related at length by Ovid,<sup>29</sup> is given a universal application in *Seasonal, Very Simple*.<sup>30</sup>

So softly by the shaded ways  
Tall in the still autumnal haze  
Moving without a sound  
Over the fallow ground

Pomona came, and from the wood  
Whose dark-green laurels were  
Older than summer's ruin, stood  
Vertumnus, watching her.

"Recently," Humphries writes, "I have been very much interested in the deep significance of the myths and their application, in modern terms, to our own life and problems, their immediacy as symbols." Thus in the quiet seclusion of "Green Mountain Seminary" the poet sees

the young devotees,  
Back to the grass, the hand  
Flung back across the shoulder,  
And the bent knee upraised:  
Europa's innocence,  
That heat of Pasiphaë's  
Dispelled in thoughtful speech,  
Gone, to the wide air given.<sup>31</sup>

<sup>27</sup> Cf. *Pervigilium Veneris*<sup>3</sup>, ed. Cecil Clementi: Oxford, B. H. Blackwell (1936), vs. 89.

<sup>28</sup> Cf. Humphries, *op. cit.*, 108.

<sup>29</sup> Cf. *Metamorphoses* xiv, 623-771.

<sup>30</sup> Cf. Humphries, *op. cit.*, 51.

<sup>31</sup> Cf. Humphries, *op. cit.*, 16.



The unimaginative crowd before the marble statue fails to appreciate its spiritual qualities and is reminded only of Niobe's pride or of Medusa's petrifying gaze.<sup>32</sup> The sea-god Proteus (to Horace<sup>33</sup> a symbol of crafty escape from legal obligations, to Shakespeare,<sup>34</sup> of the fickleness of youth) suggests to Humphries the shifting aspects of conscience:

This god is worse than sly. In your hands he will turn  
To utter fire, and roar in your face and eyes;  
Or burn, burn like a beast, lion or tiger, bright  
And hot and rank; or a lewd and ugly boar;  
Or some unshapely horror, moist and brown,  
Repulsive pulp to touch, and foul to smell;  
Or he may be a lovely river of silver  
And blue and green, with delicate wave and ripple  
Over the mottled pebbles.<sup>35</sup>

Theseus, home again, in nostalgic mood sees a labyrinth in the leaves and (just as Dante's Ulysses<sup>36</sup> is unable to resist the appeal of receding horizons) longs for the old adventurous life,

the heave and swell  
Of infinite sea, and the underground abode  
Where once there used to dwell  
Black double horror, overcome and slain  
By one with sword, and one with golden skein.<sup>37</sup>

Even the reconstruction of a bit of the ancient world in the Roman wing of the Metropolitan Museum arouses in the poet lyric emotions that find expression in *Piscina, sine Piscibus*:

<sup>32</sup> Cf. Humphries, *op. cit.*, 124.

<sup>33</sup> Cf. *Satires* II, 3, 71.

<sup>34</sup> Cf. Proteus, the false friend of *The Two Gentlemen of Verona*.

<sup>35</sup> Cf. Humphries, *op. cit.*, 122.

<sup>36</sup> Cf. *La Divina Commedia, Inferno* XXVI, 94-99:

Nè dolcezza di figlio, nè la pieta  
Del vecchio padre, nè il debito amore,  
Lo qual dovea Penelope far lieta,  
Vincer poter dentro da me l'ardore  
Ch' i' ebbi a divenir del mondo esperto,  
E degli vizii umani e del valore;

<sup>37</sup> Cf. Humphries, *op. cit.*, 19.

Water, antiphonal to stone,  
Falls mute, beset by strait design;  
Basin, rectangular as Rome,  
Constrains the fluid bent of rhyme;  
And marble, murmur's antiphon,  
Awaits a shadow never thrown.<sup>38</sup>

But of especial interest to a classicist are Humphries' Latin poems; for they belong to a tradition of Anglo-Latin poetry that goes back through Landor, Gray, and Milton to the humanists of the early sixteenth century. In translating into Latin elegiacs three sonnets from Edna St. Vincent Millay's *Fatal Interview*, Humphries has not only shown his adeptness in Latin verse but has also revealed the timelessness of the Roman poets through his singularly happy renderings of certain lines of the sonnets by Latin phrases culled from the Augustan poets and skilfully fitted into his versions. For example,

We shall be laid together in the night,  
from the sonnet,

Yet in an hour to come, disdainful dust,<sup>39</sup>  
is translated<sup>40</sup> by a line from Propertius' *Sunt aliquid Manes*,

Mecum eris et mixtis ossibus ossa teram.<sup>41</sup>

Again, the passage,

almost,  
Lulled by the uproar, I could lie serene  
And sleep,

in the sonnet,

Whereas at morning in a jeweled crown,<sup>42</sup>

Humphries renders,

tum demum totam possum requiescere rixam,  
murmurat incolumi somniculosa domus.<sup>43</sup>

<sup>38</sup> Cf. Humphries, *op. cit.*, 13.

<sup>39</sup> Cf. Millay, *Fatal Interview*: New York and London, Harper and Brothers (1931), 8. Permission to quote from the volume has been granted by the publishers and by Brandt and Brandt.

<sup>40</sup> Cf. Humphries, *op. cit.*, 82.

<sup>41</sup> Cf. Propertius iv, 7, 94.

<sup>42</sup> Cf. Millay, *op. cit.*, 24.

<sup>43</sup> Cf. Humphries, *op. cit.*, 83.

The hexameter of the couplet recalls the rhythm of Propertius'

Nunc demum vasto fessi resipiscimus aestu,<sup>44</sup>

and his favorite use of *requiescere*<sup>45</sup> in the same position in the verse. And when Humphries wished to translate from the same sonnet the words,

rattling bridge-chain, and the click  
Of hooves on pavement,

he remembered Vergil's famous onomatopoeic line<sup>46</sup> and wrote:

quadrupedante gravi sonitu quatit ungula pontem,<sup>47</sup>

In translating the sonnet,

Moon, that against the lintel of the west,<sup>48</sup>

Humphries draws upon Vergil's description of Dido's stricken soul<sup>49</sup> and upon the Ovidian protest, cited above, against the coming of dawn.<sup>50</sup> Humphries' skilful use<sup>51</sup> of these passages, his gift as a translator, and his mastery of the elegiac couplet may be more readily appreciated by placing the Latin version by the side of the original sonnet:

Luna secuta diem diuturnum languida frontem  
seraque cunctaris Vesperis ante fores.  
te nimium taedet caeli convexa tueri,  
trita via cupida es dicere, *Terra, vale!*  
Caria nonne tuo revocabitur aurea cordi,  
Caria nonne tibi venit amoenus amor?  
ast ibi trita gravi cubuisti languida amore,  
ceraque supposuit te remorante diem.  
si quid dulce fuit memoranti gaudia noctis,<sup>52</sup>

<sup>44</sup> Cf. Propertius III, 24, 17.

<sup>45</sup> Cf. Propertius, *ed. cit.*, I, 8, 33; I, 16, 15; II, 3, 3; II, 17, 15. For Propertian influence, see also Humphries' *Fragment, Not By Propertius* (*op. cit.*, 30).

<sup>46</sup> Cf. *Aeneid* VIII, 596.

quadrupedante putrem sonitu quatit ungula campum.

<sup>47</sup> Cf. Humphries, *op. cit.*, 83.

<sup>48</sup> Cf. Millay, *op. cit.*, 27.

<sup>49</sup> Cf. *Aeneid* IV, 451: taedet caeli convexa tueri.

<sup>50</sup> Cf. Ovid, *Amores* I, 13.

<sup>51</sup> Cf. Humphries, *op. cit.*, 83.

<sup>52</sup> The type-setter's error in inserting *qui* between *si* and *quid* has been corrected with the author's permission.

per tua teque precor, a, miserere mei,  
cui veniente die labuntur lumina amoris,  
cui nunc ante oculos Lucifer ortus adest.  
lepte, Luna, precor, per nomen deliciarum,  
lente Sol veniat, ne patiare diem!

Moon, that against the lintel of the west  
Your forehead lean until the gate be swung,  
Longing to leave the world and be at rest,  
Being worn with faring and no longer young,  
Do you recall at all the Carian hill  
Where worn with loving, loving late you lay,  
Halting the sun because you lingered still,  
While wondering candles lit the Carian day?  
Ah, if indeed this memory to your mind  
Recall some sweet employment, pity me,  
That with the dawn must leave my love behind,  
That even now the dawn's dim herald see!  
I charge you, goddess, in the name of one  
You loved as well: endure, hold off the sun.

May the muse of the Latin lyre continue to be an inspiration to Humphries, who sings (in the classic manner) in "Apostrophe, for the Seven Strings":

*Te veniente die—*

O Thou my morning song, Thee still at evening  
I also praise. O gravest loveliness  
In the sad hour; O wit and hardihood  
Through landscape's green composure; sweet response  
To ghost and substance; richness in the rock,  
Peace under the cloud, light on the lonely shore;  
O morning song. Thee, in the dark, I praise.<sup>53</sup>

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<sup>53</sup> Cf. Humphries, *op. cit.*, 36.

## VERGIL TO COLLEGE FRESHMEN<sup>1</sup>

VERGIL to college freshmen is a deep river to cross, a river that they approach with hesitant steps. Truly we cannot flatter ourselves that students, like the shades in the *Aeneid* near the river, stretch forth their hands with a great love for the farther shore; nor can we say that they are as many "as the leaves of the forest that at autumn's first frost dropping fall."<sup>2</sup> I should be unfair to you, my colleagues, and to myself, if I pressed the analogy of the scene further and spoke of the stern ferryman waiting to assist them across the river.

Without a doubt there is some justification for the fear attendant upon registering for Vergil since, for the majority of students, a period of two years lies between the last high-school Latin lesson and the first college one. Hence the not unfounded fear that all has been forgotten. As we consider the reasons why the Vergil enrolment is small, we have need to remind ourselves, too, that remarks of students themselves deter others from continuing their Latin. Fear of being made sport of for studying such an old-fashioned, non-practical subject is a powerful factor in winning college freshmen away from Latin. One of my students once asked, "What will they think of me when I write home and tell them I am taking Latin?" High-school students as well as college students are keenly aware that certain subjects are under fire in educational circles, that their status is uncertain, that all the sign-posts point to the utilitarian—so it is a brave student who presents himself for college Vergil, and fortune does not always favor the brave, Terence notwithstanding.

To the student who says, "I don't need any more Latin; I've had enough of it," we painstakingly point out the value of the study to his English vocabulary, to a precision in the meaning of words, and

<sup>1</sup> Read April 2, 1942, at the meeting of the Classical Association of the Middle West and South, New Orleans, Louisiana.

<sup>2</sup> VI, 309 f. (Loeb translation). From *Virgil, Aeneid* as translated by H. R. Fairclough, "Loeb Classical Library": Cambridge, Harvard University Press (1920). Reprinted by permission of the President and Fellows of Harvard College. All further quotations from the *Aeneid* in English are from the same source.



then resort to the broad expression, the cultural value of Latin, which I fear has very little weight. We may have on the tips of our tongues such expressions as "disciplinary value," "ability to concentrate," "power to think clearly," et cetera, but we wisely refrain from speaking them lest we too be considered old-fashioned along with our subject matter.

To try to determine more definitely the cause for these expressions of disdain, even disgust, heard over a long period of time, and to try to find out just where along the *sacra via* we lose students, I made a brief study of the reasons, given by eighty-five college students selected at random, for their distaste for Latin and their objections to continuing it in college. The voice of the modern student never sticks in his throat from fear. He states very frankly his reactions to Latin.

Of these eighty-five, fifteen had never had any Latin in high school; fifty-six had had two years; seven, three years; four, four years; three only one year. More than half of the number enjoyed the first year. It was something new and different; the teacher was interesting and made the subject seem alive. In the second year the number of those finding pleasure in it decreased for the following reasons: the translation was dull, the presentation poor, the teacher uninteresting, and the grammar study long drawn out. The consensus of opinion regarding the value of two years of study is that it helps in the study of English. Of the eleven students who carried their Latin into the third and fourth year in high school, only one objected to it—she said it was too hard. I make no attempt to criticise the content or the teaching of high-school Latin, but I do feel from experience with college students that the second year of high-school work is the stumbling block. All colleges draw students from small high schools that in most instances do not need or cannot afford a teacher for Latin only; hence the teaching of this subject often falls upon someone to whom it is not a major subject or first love. How to bridge the gap, how to make students feel that it is worth while going on with Latin, is a serious problem. Thirty students, of the eighty-five mentioned above, said that their time would have been wasted if they had continued Latin in college. To be sure, such an answer is indicative of ignorance, but

it is an ignorance with which we must contend. What can be done in colleges, where Latin is purely elective, to prove to the students that there is grist for their mills, is another problem to which we are keenly alive and for which we have no solution.

So, fully aware of existing conditions and attitudes, we who teach Vergil to college freshmen, if we can get them, have a peculiar duty to perform and, I speak sincerely, the very special privilege of introducing the student to one of the world's great poets and to a masterpiece in literature. In addition, to a great extent, it lies within our power to set the future attitude of the student toward Latin. It is unfortunately true that for young people the teacher's personality, attitude, and methods are more potent than the words of a great poet. The larger number of freshman Vergil students end their Latin career with the study of this author, having taken the course as a fulfillment of the language requirement. How necessary it is, then, that they become intimately acquainted with a representative poet and his epic! It is equally important that the chosen few who continue Latin should come to feel that they cannot afford to miss the opportunity of further contact with Latin authors. Teaching this course, then, I repeat, presents a peculiar duty and a special privilege.

But here, again, I have no general panacea to offer for the ills of the college Latin world. I follow a method of teaching Vergil that gives a great deal of satisfaction to me, in so far as achieving my own objectives is concerned, and seems to give to the students a pleasant and profitable experience that they do not altogether regret having had. I do not claim that the method is without flaws, nor do I claim that it will work a magic charm to draw students to it. Happily, Latin teachers follow the advice of Anchises to Aeneas, "Chosen youths, the bravest hearts lead thou to Italy."<sup>3</sup>

I have as my goal for college freshmen the reading of all twelve books of the *Aeneid*, as many as possible in Latin, the rest in English. My objectives are: an accurate reading of the Latin; an understanding of the epic as a whole; an appreciation of the beauty of the poem; a realization that it is the epic of Rome; a comprehension of the qualities of Vergil that make him a living part of the present

<sup>3</sup> *Aeneid* v, 729 f.

as well as of the past, and the students' acceptance of the poem as an abiding treasure.

Our texts are the series of books published by the Oxford Press, 1924, *The Aeneid*, Partly in the Original, and Partly in Translation. These books have been published in separate volumes, Books I-III, IV-VI, and VII-IX, edited by C. E. Freeman, Cyril Alington, and R. A. Knox respectively. The number of lines of Latin in each book varies from 277 in the third book to 579 in the sixth book. The parts that appear in English are taken from the translations of Rhoades, Dryden, Bowen, Connington, Wm. Morris, and Bridges. Rhoades' translation is the only one used in Books I-III, while Dryden's is used entirely in Books VII-IX. Usually, in a three-hour course running through two semesters, we read the first six books in the series. An exceptionally good class can cover Books VII-IX in the series. In either case, for whatever remains unread, we use Ballard's translation of the *Aeneid*. Even in this portion of the work there is never a lesson without some Latin. We refer to paper-bound texts frequently when studying a translation. A lesson unit varies in the Latin text according to the arrangement of Latin and English portions—usually there are thirty to fifty lines of Latin and one hundred to two hundred lines of English. For the most part we would not take issue with the editors over the passages selected for the Latin. The remarks that follow are not intended to be a defense of this method because, having used it for twelve years, I believe in it, but they are merely to point out some of its advantages.

A very obvious advantage of this series is the opportunity it gives the student to examine various poetical translations and to evaluate them in a small way. If the class acquires any feeling at all for the Latin poetry, it is hardly necessary to point out the superiority of the original over the translations. Knox, in his Preface to Books VII-IX states that he uses Dryden's version "from the feeling that Dryden's couplet is the only true substitute for the Vergilian hexameter." The students in general, in a short time, resent the rhyming couplet, preferring Rhoades to Dryden. Their choice, however, is the Ballard translation, because the style is less involved and the dactylic hexameter is used. Even the short

time we have to devote to this study offers a valuable experience.

The chief advantage of reading all twelve books of the *Aeneid* is also quite obvious. The class sees the poem in its entirety; the narrative is completed in so far as the epic goes. The hero appears more heroic to young people as we approach the end. His first appearance arouses pity rather than admiration; he is groaning, stretching out his hands to heaven, and wishing he had died on the Ilian plains. He is hardly an imperial figure as he wanders from place to place upborne by various hopes. We ask the same pertinent question as the god: "In what hope tarries he among a hostile people and regards not Ausonia's race and the Lavinian fields?"<sup>4</sup> At the close of the sixth book, just when the epic is ending for most readers, Aeneas has been strengthened in purpose, and fired with the love of future fame. Shall we close the book at this point? Shall we not see another hero of no mean power who appears throughout the last six books—Turnus? Noted "for the glorious deeds of his hands,"<sup>5</sup> ready "to barter death for fame,"<sup>6</sup> pitted against Aeneas, he affords a contrast that serves to accentuate the virtues of the latter. Tearful, blushing Lavinia presents a striking contrast to the dynamic Queen of Carthage. The first six books are comparable to the *Odyssey*, the last six to the *Iliad*, and this too makes an interesting study in contrast.

Many prophecies of the first half are fulfilled in the second—the tables are eaten, the white sow and her litter are found, the promised royal bride appears, and Juno changes and will cherish the Romans. From the outcome of events we have every reason to believe that all prophecies are well on their way toward fulfilment. The narrative moves faster by this method, and meets one criticism directed against Latin reading, i.e., the story moves so slowly that all interest is lost. You, my colleagues, know how all too slow, even at best, the progress is. To get off to a propitious beginning in freshman Vergil, we start with a few lines, hopeful of adding to the number daily, teach a few necessary constructions, review some forms, explain the scansion so that from the first the pupil will appreciate the rhythm of the lines. Looking ahead to our objectives, wondering if we ever shall be able to lift the poem from the cross-

<sup>4</sup> *Aen.* IV, 235.

<sup>5</sup> *Aen.* VII, 474.

<sup>6</sup> *Aen.* XII, 49.

word-puzzle class to its rightful place, there comes a discouraged feeling that steals into our inmost hearts, and makes us say to the students in the words of Aeneas, "Endure, and keep yourselves for days of happiness,"<sup>7</sup> and to ourselves, in the mood of that same hero we say, "To this, too, God will grant an end."<sup>8</sup> Then we start anew the next day and the next, and eventually out of the chaos come order and beauty—the literary form of the epic as a whole.

Furthermore, from a study of the complete epic the student becomes far more conscious of the poet's theme and mood. The "task it was to found the Roman race" is just begun when Aeneas catches sight of the Tiber river. From the first friendly but determined message he sends to King Latinus, craving a "scant home for our country's gods"<sup>9</sup> at heaven's command, through fierce conflicts with his foes, he moves unflinchingly toward his goal, and like *Fama* gains strength in the going. In following Aeneas' struggles upon Italian soil for the home granted him by the Fates, the students feel that he grows in character. They see him in the light of one who is more conscious of his high destiny. "'Tis I," he says, "who am summoned of Heaven."<sup>10</sup> Shortly after this is spoken, his mother presents him with a prophetic shield, and although Aeneas knows not the meaning of the deeds portrayed thereon, "he rejoices in their portraiture, uplifting on his shoulder the fame and fortunes of his children's children."<sup>11</sup> Henceforth he is a martial leader—a prototype of future Roman rulers.

The poet's abhorrence of war, his sense of its pathos and its futility, grow as the epic proceeds. "Was it thy will, O Jupiter, that in so vast a shock should clash nations that thereafter would dwell in everlasting peace?"<sup>12</sup> The king of the Latins asks, "If, with Turnus dead, I am ready to link them to me as allies, why not rather end the strife while he still lives?"<sup>13</sup> Very often the poet speaks of the grim destiny of war, and many times he pours forth words of pity for the hapless ones. All too frequently we lose sight of these vital ideas in our earnest endeavor to teach the language, and the poem thereby becomes a mere tool.

As an aid in developing certain of these points, the class reads

<sup>7</sup> *Aen.* i, 207.

<sup>8</sup> *Ibid.*, 199.

<sup>9</sup> *Aen.* vii, 229.

<sup>10</sup> *Aen.* viii, 533.

<sup>11</sup> *Ibid.*, 730.

<sup>12</sup> *Aen.* xii, 503 f.

<sup>13</sup> *Aen.* xii, 38 f.



Conway's Essays on "The Architecture of the Epic," "The Philosophy of Virgil," and portions of "The Golden Bough." Time will not permit me to dwell upon the study of the harmony of sound and sense, dramatic scenes, variation of style, sharp contrasts, telling brevity, and a happy choice of words—literary studies upon which every good instructor places emphasis whether his class reads four, six, or twelve books. Aside from the values just mentioned, there are other phases claiming our attention. They too, are among the "must be dones" no matter what method is used. The Latin department must co-operate with the English, Sociology, History, Vocational, and Personnel departments. We must translate old experiences into the areas of present-day living. Just lately we have been called upon to implement our objectives into the objectives of the college to see if we as a Latin department further the aim of the college and the purpose for which it was founded.

Vergil's *Aeneid* lends itself happily to finding parallels for old experiences in current history. The duties to one's country in peace and in war are very clear, there are fifth columnists in Troy to aid the Greeks concealed within the horse; a city is fired; refugees seek shelter; there is poignant sorrow—and over all the brooding pity of the poet. To offset despair, we find high patriotism, supreme loyalty to a cause, and keen desire for fame and action. We are reminded of our own appalling situation when we read Vergil's phrase, "the crowds are all confusion, and hearts heated with turmoil."<sup>14</sup> Especially appealing to young people should be the poet's tender love for youth.<sup>15</sup> May I mention a few instances briefly? There is Ascanius, leader of the Trojan maneuvers, with his childish delight in the African hunt, his self-important appeal to the Trojan women, and his assumption of leadership during Aeneas' absence. There are Marcellus, "child of pity,"<sup>16</sup> Pallas, ill-matched with Turnus, Euryalus, endowed with youthful beauty, and "we have Camilla, too."<sup>17</sup> All of these the poet loves and understands.

<sup>14</sup> *Aen.* XII, 269 f.

<sup>15</sup> For this idea I am indebted to Prescott, *The Development of Virgil's Art*: Chicago, University of Chicago Press (1927), 222 f., 279, 467.

<sup>16</sup> *Aen.* VI, 882.

<sup>17</sup> *Aen.* XI, 432.

Therefore we must needs pause frequently as we "lustily churn the foam and sweep the dark blue waters,"<sup>18</sup> to accept and meet the challenges thrown down to us. Concerning our subject matter, we admit its age. Our critics may think we are as weak-kneed as Entellus was, and short of breath, but, as you well remember, Entellus returned "keener to the fray"<sup>19</sup> when defeat seemed near and redoubled his blows and—the gods were changed. I have not spoken to you *ex cathedra*; rather I have spoken *ex pectore* with the words of Aeneas ever before me—"hic amor, haec patria est,"<sup>20</sup> because I feel assured that there is within the compass of Latin readings and correct Latin teaching an answer to all of the educators who feel that Latin is out of tune with present-day living and has nothing to offer to modern youth. It may be necessary and profitable for us to compress and accelerate our materials and teaching, that Latin may hold its place in the college curriculum, but there are ways to appreciate the old, assimilate it, and make it function for the present generation. Vergil's *Aeneid* can give to college freshmen a love of Latin and of beauty, literary appreciation, a sense of orderliness, and in addition, all of those *veteres virtutes* that we hold in our hearts and toward which we move, like the hero Aeneas, with ever-increasing certainty.

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<sup>18</sup> *Aen.* III, 207 f.

<sup>19</sup> *Aen.* v, 453 f.

<sup>20</sup> *Aen.* IV, 347.

## THE TEMPLE ABOVE POMPEY'S THEATER

ROME'S first stone theater, built by Pompey in 55 B.C., was crowned by a temple. Tertullian tells us (*De Spectaculis* 10) that Pompey added the temple to circumvent an old prejudice against permanent theaters, claiming to his critics that he had built a temple whose steps might be convenient as seats for spectators of theatrical performances: *Itaque Pompeius Magnus solo theatro suo minor cum illam arcem omnium turpitudinum extruxisset, veritus quandoque memoriae suae censoriam animadversionem Veneris aedem superposuit et ad dedicationem edicto populum vocans non theatrum, sed Veneris templum nuncupavit, cui subiecimus, inquit, gradus spectaculorum.* This story, illustrating to us as it did to Tertullian the wiliness and stupidity of the ancients, delights us so much that few of us are willing to question it. Actually, Pompey had good reasons for building this structure whether or not there was prohibition or opposition. Following a fairly familiar architectural model, he might have built a temple whose steps served as a theater and dedicated it to Victory in thankfulness for his phenomenal success as a general.

Structures like Pompey's are so numerous that when I thought I had discovered his model, my friends and colleagues deluged me with references to other examples.<sup>1</sup> The earliest was at Cagliari, Sardinia.<sup>2</sup> The ground plan of this, a sanctuary of the third century B.C., indicates a quadrangular wall enclosing a temple resting on a retaining wall and approached by a flight of steps forming half (perhaps more) of a circle. The excavators believe that the steps accommodated spectators of religious ceremonies conducted in the center of the circle.

At Gabii there was another such group, fairly well preserved in modern times, though today the temple alone is to be recognized with ease. This temple stood on a huge rectangular platform to which access was had by means of a great circular staircase

<sup>1</sup> I am indebted especially to Mr. Oscar Broneer, Miss Eva Sanford, and Mr. Fred Matson. <sup>2</sup> P. Mingazzini, *Le Arti* II (1939), 59 f., fig. 36.

which resembles a theater. This whole structure probably was built about 200 B.C. Later, in all certainty, are the stage building and the references to theater and theatricals.<sup>3</sup> In Roman imperial times there was a building above Hadrian's odeum at Tivoli (a small round temple), and above the theaters at Fiesole (a rectangular loggia), at Herakleia in Bithynia (a rectangular temple, according to a coin of that city), and at Calama in Algeria (a rectangular temple with an apse at the rear).<sup>4</sup>

For another architectural prototype we need look only a few miles from Rome to Praeneste (Palestrina), the city which Sulla had destroyed and rebuilt a few years before Pompey planned his theater at Rome.<sup>5</sup> Here on a steep hillside Sulla laid out a huge mass of buildings to house the cult of Fortuna, under whose special patronage he considered himself to be. The highest part of the structure, now largely embodied in the Barberini Palace, consisted of a semicircular flight of steps with a colonnade at the top and a small round temple visible against the sky to one approaching via the steps.

All that is now preserved is the semicircular flight of twelve steps, supported by nine vaulted substructures whose ends appear as arches on the street in Palestrina; the low front wall of the curved colonnade with the base of one column; part of the back wall of the colonnade; and half of the substructure of the round temple. The internal parts are all of the *opus incertum* of the Sullan period.

<sup>3</sup> W. Gell, *Topography of Rome and its Vicinity* (London, 1846), 264 f.; G. Pinza, *Bul. Com. Rom.* xxxi (1903), 330 f.; T. Ashby, *B. S. R.*, *Papers* i (1902), 182 ff.; R. Delbrueck, *Hellenistische Bauten in Latium* II (Strassburg, 1912), 5 ff. As long ago as 1846 Gell's editor, E. H. Bunbury, with commendable caution questioned whether temple and theater were contemporary. The perfect unity of the complex with its colonnade and small chambers at back and sides, as established by later visitors who saw less but understood more than Gell and Bunbury, renders this point hardly debatable today.

<sup>4</sup> F. Wieseler, *Theatergebäude und Denkmäler des Bühnenwesens* (Gottingen, 1851), Pl. II, figs. 13 and 17; Pl. III, figs. 11c and 17; Pl. IA, fig. 21.

<sup>5</sup> E. Fernique, *Étude sur Préneste, ville du Latium* (Bibliothèque des écoles françaises d'Athènes et de Rome, 17) (1880), 97 ff.; O. Marucchi, *Dissertazione (Atti) della Pontificia Accademia*, Ser. II, x (1912), 67-119 and 149-190; P. Blondel, *Mélanges d'archéologie et d'histoire* (École française de Rome) II, (1882), 168-198, Pl. IV; H. C. Bradshaw, *B. S. R.*, *Papers* IX (1920), 233-262, Pls. xxvii-xxxiii; *C. I. L.* I<sup>1</sup>, 1135.

The semicircle of steps looked out on a great court at a lower level, a court faced by the supporting arches of the steps. Marucchi<sup>6</sup> thought that sacrifices and solemn rites were performed in this court because the lower part of the precinct did not offer sufficient space. If this was the case, the populace could scarcely have resisted the temptation to stand on the steps to watch what went on in the court below, for a structure which now suggests itself as a meeting place, as this one does to the local guides, could hardly have failed to do so in ancient times. Although the bottom of the steps is a full story above the floor of the court, the court was so large that most of it was visible from every point on the steps.

The circular flight of steps at Praeneste could have served a theatrical purpose and this without assuming any sort of stage or stage building. But it is by no means unreasonable to suppose that some connecting member atoned for the lack of these. There may have been a staircase, as some restorers assumed, with a semicircular top which extended the space before the curved steps so as to form a full orchestral circle. Or a series of temporary platforms may have been erected before the seven small supporting arches. But without assuming anything at all, we can see that the semicircular niche could serve as a meeting place for spectators of events in the great court below.<sup>7</sup> It is not justifiable to call it a theater in the technical sense of the word.

Now if we compare the plan of this structure with that of Pompey's theater at Rome, we shall be struck by the similarity. The plan of Pompey's theater is known to us from excavations carried on in the fifteenth century and again in the nineteenth, and from the ancient marble plan of the city.<sup>8</sup> On the marble plan one

<sup>6</sup> Marucchi, *op. cit.*, 156 ff.

<sup>7</sup> The whole structure stood nearly intact throughout the Middle Ages. In 1298 the Colonna protested against its partial destruction. See Fernique, *op. cit.*, 99 f. and Bradshaw, *op. cit.*, 243 f., note. The petition states that the palace in the colonnade was approached by more than 100 steps; this must be rhetorical exaggeration unless all the steps above the lowest level of the precinct were included.

<sup>8</sup> For the excavations see H. Jordan, *Topographie der Stadt Rom in Alterthum* 1, 3 (Berlin, 1907), 529, note 60, containing bibliography; A. Pellegrini, *Bull. d. Inst.* (1865), 201 ff. The plan as published by Jordan, *Forma Urbis Romae* (Berlin, 1874), Pl. iv,



sees again a semicircle of steps, and above it a broad walk, perhaps colonnaded, the foundations of a temple at the top, and an open court before the whole. The details are different. Pompey's temple-foundation is rectangular with a round apse at the back,<sup>9</sup> while the temple at Praeneste is round; the steps of Pompey's theater are divided into wedges and they may have been high and undercut at the front;<sup>10</sup> and at the front of Pompey's theater in its final state there was an elaborate stage and stage building. These are known to be later restorations of features presumably original (Aulus Gellius x, 1, 8 f; Tacitus, *Annals* vi, 45). But the ensemble is the same, and it is easy to believe that Pompey conceived his plan for building a temple whose steps were the seats of a theater when he saw the structure which Sulla had created at Praeneste, or one like it. This does not necessarily discount Plutarch's statement (*Pompey* 42, 4) that Pompey copied the plan of the theater of Mytilene, for that theater may have resembled his in any respect, including the temple.

But if Pompey wanted to build a temple and thought a handsome flight of steps, which could serve as the seats of a theater, would add honor and dignity to it, he made a mistake in locating it on the flats of the Campus Martius. A temple appearing on a hill above a great flight of steps is beautiful, but a temple high above a flight of steps with no natural foundation or reason for

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fig. 30, is from the Codex Vaticanus 3439, a drawing made when the fragments of the plan were first found. This part of the marble plan was subsequently lost. Today one piece of it has been rediscovered and is inserted in the marble plan in the Antiquarium in Rome. This fragment gives the curved back wall of the theater, the final *M* of *theatrum* and part of the temple podium with three pilasters. This fragment is sufficient to prove that the Codex Vaticanus copies the marble plan accurately. For a modern restored drawing made from the plan see M. Bieber, *Denkmäler zum Theaterwesen* (Berlin and Leipzig, 1920), 57, fig. 58; and *The History of the Greek and Roman Theater* (Princeton, Princeton University Press, 1939), 345, fig. 450, copied from Streit, *Das Theater*, fig. 10.

<sup>9</sup> Since the plan is a ground plan, it reproduces not the shape of the temple but the shape of the podium.

<sup>10</sup> Except for the height and the undercutting there is no difference between a step and a theater-seat. The steps at Praeneste could have held either standing persons or persons seated on chairs. The front rows in the small theater at Pompeii, built at about the same time, were plain steps to support chairs. See Bieber, *History of the Greek and Roman Theater*, 321-331.

being there is ugly. A temple in this position would look like an afterthought. So Pompey's successors must have realized, and they never built another structure like it. It seems probable to me that the ugliness of the structure was the real cause of the birth of the story which Tertullian recounts.

A key to Pompey's reason for building the temple is the name of the deity to whom it was dedicated. She is usually called Venus Victrix, but Tertullian calls her simply Venus, and Aulus Gellius calls her Victoria. Tertullian may have had a motive for suppressing the Victoria: by calling the goddess Venus he was able to make Pompey, the theater, and the temple appear in as bad a light as possible. But we can think of no reason why Aulus Gellius should have suppressed the title of Venus. Was the temple originally dedicated to Victoria? Some slight confirmation of this comes from Servius' statement (on *Aen.* i, 720) that the worship of Venus Victrix at Rome was founded by Julius Caesar, after Pompey's death. Whether the goddess was originally Victoria or Venus Victrix, it is easy to see why Pompey, the most successful general of the age, should want to do her honor. He had as good reason to build Victory a temple with beautiful steps as Sulla had had to build a temple with beautiful steps for Fortuna.

Permanent theaters had been forbidden by the Roman senate during the second century B.C., and some of the prejudice against them undoubtedly lingered on and made itself felt against Pompey. But no author earlier than Tertullian gives us reason to think that the temple was a hoax and that the opposition would have been sufficient to prevent the building of the theater without it. Tacitus (*Annals* xiv, 20) mentions opposition to the permanent building, quoting a tradition current a century after Pompey's time. Aulus Gellius (x, 1, 7) tells us simply that Pompey dedicated to Victory a temple whose steps served as a theater, and was vexed over the grammatical problem of how to indicate his consulship—as *tertium* or *tertio*! Pliny the elder (viii, 7) records the ceremonies at the dedication of the temple of Venus Victrix, a part of which was an elephant fight in the circus; Cassius Dio (xxxix, 38) tells of what was evidently the same occasion, the dedication of Pompey's theater by a music festival and athletic contests on the spot, as

well as by horse races and contests of wild beasts in the circus; and Cicero in a letter (*Ad Fam.* VII, 1) speaks with scorn of the lavishness as well as the inhumanity of these ceremonies. When Claudius dedicated, at Pompey's theater, the new stage building which Tiberius had begun, Suetonius describes (*Claudius* 21) to us how he mounted to the temple, offered sacrifice, and then descended through the crowd to his seat as chief spectator of the games. Claudius certainly took the temple seriously and used its steps as Pompey had intended. And Suetonius implies no ruse in the dedication.

That there existed theatral areas directly in front of temples is an established fact. I have repeated the archaeological evidence for it here in the hope that, combined with a reasonable interpretation of the literary tradition, it will help to refute an established error—the belief that prejudice against permanent theaters was the sole or even the determining factor in the selection of the plan of Pompey's theater. Instead of considering this structure an exceptional theater which, in order to obviate Roman prejudice, introduced an unnecessary temple, we should consider it a temple whose steps were the seats of a theater, an architectural creation not unique, but new in Rome, ugly to look upon but so convenient that the heretofore conservative and economical Romans ever after built comfortable, permanent stone theaters.

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## NOTES

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[All contributions in the form of notes for this department should be sent direct to John L. Heller, University of Minnesota, Minneapolis, Minn.]

### GRAECO-ROMAN SHEPHERDS AND THE ARTS

One of the difficulties confronting the reader of Vergil's *Bucolics* is the identification of many of the characters mentioned therein. Of the many personal names only ten, at most, or even only eight, perhaps, are definitely Roman: Bavius, Bianor (?), Caesar, Cinna, Gallus, Maevius, Mopsus (?), Pollio, Varius, Varus. The others are Greek, most of which are derived from Theocritus; the remainder may come from Greek literature now lost to us. Vergil may have invented some of the names; but if he did, we are unable at present to discover them. Although the shepherds and neatherds in both Theocritus and Vergil are presumably members of the middle and lower classes, and most of them slaves, it does not necessarily follow that they were bereft of culture and a certain degree of learning. The poems themselves leave quite the opposite impression, and this may not be due wholly, or even largely, to the poets' idealization of their characters and of the bucolic situation. Two of Vergil's poems suggest this point of view. In *Bucolic* III, 35-48, two shepherds, Menalcas and Damoetas, wager as prizes in the contest which they are about to begin, two pairs of cups. The first pair, made of beechwood, have been carved to represent a rather elaborate astronomical scene, with two life-size figures (*signa*) constituting the center of interest. The border is formed by a trailing grapevine with ivy entwined. These cups are said to be the product of the artist Alcimedon. The second pair of cups, also the work of Alcimedon, show Orpheus drawing the trees after him by the power of his song. An acanthus pattern encircles the handles. Human lips have never touched either pair of cups. Theocritean influence, as seen in the first idyl, can be detected here, but on the whole Vergil is more elaborate than Theocritus

and noticeably Roman.<sup>1</sup> The artist Alcimedon is not attested apart from Vergil's description; but in *Iliad* xvi, 197 and xvii, 467-501 we meet an Alcimedon, who is the captain of one of Achilles' ships and later his charioteer. The name is thus definitely Greek in origin.

*Bucolic* vii, 29-36, is still more striking. Here the shepherds Corydon and Thyrsis likewise enter upon a contest in verse. Corydon describes as the honor he will show his patron-goddess Diana, a marble statue of the goddess wearing boots. Thyrsis retorts by declaring that he will offer to his god Priapus a statue of the god in marble, which later will be replaced by one in gold.

At first thought Vergil seems to be idealizing his shepherds beyond all reason. Yet we learn of a statue to Priapus in Theocritus i, 21 f., and in x, 32-35 we meet the express wish of one of the reapers that he were as rich as Croesus so that he could have statues of himself and of his companion made in gold as an offering to Aphrodite.<sup>2</sup> Moreover, Plato, who reflects a good deal of the pastoral environment in his dialogues, alludes in the *Philebus* (38 c-e) to a statue *made by shepherds* which stands under a tree. He scarcely thought of this as a single instance. In the *Phaedrus* (230 b; 263 d; 279 b) Socrates and Phaedrus pray before statues of Pan, Achelous, and the Nymphs, which recalls the shrine of the Nymphs in Vergil, *Bucolic* iii, 9. The bucolic environment in this dialogue has been pointed out in considerable detail.<sup>3</sup>

The passages cited from Theocritus and Plato suggest the likelihood that ancient shepherds in many cases reflect the artistic environment of Greece and Sicily far more than we may be prepared to expect. Since the Italian shepherds to whom Vergil alludes in the *Bucolics* were found largely in the hilly districts and

<sup>1</sup> Cf. a contribution of the writer in the *Classical Weekly* xxxvi (1942), 88.

<sup>2</sup> A comparison with Plato, *Phaedrus* 235d shows that χρῶσεαι here, as well as aureus in Vergil, *Buc.* vii, 36, means *golden*, not *gilded*. In the Platonic passage Phaedrus wagers golden life-size (ισομέρητον) statues of himself and Socrates to be erected at Delphi in a bet that Socrates cannot compose a speech superior to that of Lysias. Plato's word for life-size (ισομέρητον) statue is represented by the regular Roman word *signa* in Vergil, *Buc.* iii, 40.

<sup>3</sup> Cf. Clyde Murley, "Plato's *Phaedrus* and Theocritean Pastoral," *TAPA* lxxi (1940), 281-295, who collects many parallels between Plato and Theocritus.



mountains of central and southern Italy and Sicily,<sup>4</sup> the *objects d'art* of *Bucolics* III and VII may well be reflections of actual life. At any rate, we cannot safely assume in such instances that Vergil is necessarily "exaggerating" or following Theocritus primarily. He may be closer to Italian daily life than we suspect. In situations where the characters are presumably acting as "masks" conditions are altered and the requirements are different.<sup>5</sup>

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<sup>4</sup> Cf. *Georgics* III, 146-149, 219 for Campania and Lucania; *ibid.*, 425, for Calabria. Horace in *Odes* I, 31, 5 f. speaks of *armenta* of Calabria; and in *Epode* I, 27 f. of the *pecudes* of Lucania and Calabria. He mentions *capreae* of Apulia in *Odes* I, 33, 8. The only passage in either writer that associates shepherds and neatherds with Mantua is *Georg.* II, 195-202, where Tarentum is coupled with Mantua. For Sicily, cf. Horace, *Odes* II, 16, 33-37; Vergil, *Buc.* II, 21; x, 51.

<sup>5</sup> H. J. Rose (*The Eclogues of Vergil*: Berkeley and Los Angeles [1942], 150 f.) points to the unusual degree of learning shown by the shepherd in *Buc.* VIII, which indicates, he feels, a lack of the genuine in Vergil as compared with Theocritus. It may be observed, however, that in the *Pyrrhus* of Philemon (Kock, II, pp. 496 f. No. 71) the peasant farmer speaks in equally learned fashion of the way in which philosophers dispute the question of "the good." The peasant declares that only peace brings good things to the farmer—food, drink, banquets, friends, sleep. The location of the scene of this play is not indicated by the surviving fragment, but the title *Pyrrhus* suggests South Italy, which has always been the home of philosophy in Italy. Is Vergil's shepherd in *Buc.* VIII any less real than the peasant farmer in Philemon's play?

## BOOK REVIEWS

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[Review copies of classical books should be sent to the Editorial Office of the JOURNAL at Washington University, St. Louis, Mo. Such works will always be listed in the department of Recent Books, and those which seem most important to the readers of the JOURNAL will also be reviewed in this department. The editor-in-chief reserves the right of appointing reviewers.]

JAEGER, WERNER, *Paideia: The Ideals of Greek Culture*, Volume II, Translated from the German by Gilbert Highet: New York, Oxford University Press (1943). Pp. 450. \$4.00.

Students of Plato cannot fail to be fascinated and stimulated by the second volume of *Paideia*. Perhaps those whose interest in Plato has developed most recently will find in it most satisfaction, for they will not be troubled by the many vexing problems that have been brought forward in the work of scholars of the last few generations, and that have, all of them, some bearing on the interpretation of Plato's work. Satisfaction is heightened by the fact that the work is constructive throughout; a certain point of view is taken and Plato's writings are interpreted in the light of that view. Interest in the book becomes cumulative; the unity that runs through it gradually evolves the impression that there is the same unity in Plato's thought and purpose. It is the work of an enthusiastic champion of Plato who creates the conviction that here, in the writings of Plato, is the work of a great artist and teacher who awoke to life possessed of a great idea which, with consummate wisdom and genius and by the gradual process of constructive teaching, he imparts to his day and generation.

The first few pages of the book show that the fourth century is the era in Greek experience when the greatest impulse to *paideia* was given. The two great spirits who personify that impulse are, of course, Plato and Xenophon, the latter now rediscovered in a newer understanding of his writings (p. 12). In the discussion of each of these as an interpreter of the great master, Socrates, the author is led into one of the very few digressions that the book

contains, namely, the varying views on Socrates as a thinker and teacher and the reasons for the differences in view. Perhaps the author, by implication, over-emphasizes the effect that Nietzsche's appraisal of Socrates had upon contemporary thought of him. Nietzsche hated Socrates' extreme rationalism. For him and his followers

the thinkers of that archaic age [of pre-Socratic thought] blended with the great poets and musicians of their time into a composite portrait entitled "The Tragic Age of Greece." In the tragic age and its works, the Apollinian and Dionysian elements which Nietzsche strove to unite were still remarkably conjoined . . . but when Socrates brought about the victory of the reasoning, the Apollinian element, he destroyed the tension in which it had counterweighed the irrational Dionysian element, and thereby broke the harmony . . . thus Socrates was deprived of the secure, if not supreme, place which the nineteenth-century idealists had assigned him (p. 15 f.).

The author's own reflections on Nietzsche's attitude are interesting. He shows the possibility, almost the inevitability, of misunderstanding Socrates, as each thinker interprets him in the light of his own experience and according to the current of thought in his own day. Socrates left no clear pattern of himself except in the writings of his pupils: "As with Jesus, it was only after Socrates' death that his influence on his pupils grew into a definite picture of him" (p. 17). The different features come from Plato's dialogues, Xenophon's dialogues, Xenophon's *Memoirs of Socrates*, dialogues of Antisthenes and of Aeschines of Sphettus. These the author weighs, and attempts to give an unprejudiced judgment on what is to be assigned to Socrates and what is not.

Plato makes Socrates responsible for the doctrine of Ideas and assumes that as known to his own pupils (p. 22). But Aristotle, who does not accept the theory of Ideas, says that the doctrine cannot be attributed to the real Socrates at all (p. 30). The contradiction involved here is resolved by a proper understanding of what Aristotle says on the relation between Plato and Socrates, one item of which is that Socrates defined general concepts and used the inductive method to discover them. Aristotle also says that Socrates opened up to Plato a new world, focusing his attention on questions of morality.

As a background for the closer study of Plato's thought, the author examines the character and teaching of Socrates, the aim of which teaching is chiefly ethical. Socrates' concern is the soul of man; he is the "central point in the making of the Greek soul" (p. 27). He came out of the great middle class to be "the Solon of the moral world" . . . to attempt to "establish a firm moral order to counterbalance that creation of Ionian thought, the philosophical cosmos of warring natural forces" (p. 28). He "explored the cosmos in the human soul." What was new in Socrates was "that he held the heart of human life, of communal life too, to be the moral character" (p. 49). The language he used about the soul, too, sounds strange to the time, "care for the soul," "to save the soul," "service of God"—it sounds Christian; it gives to the concept "soul" a meaning first acquired in Socrates' use.

But only a few of the prominent ideas in Socrates' teaching may be touched upon here. The "good" is the chief one. For him "it is that which we ought to will or do for its own sake . . . but it is likewise the Useful, the Beneficent, and hence also the Enjoyable and Happiness-bringing because it helps man's nature to fulfil itself" (p. 44). From Socrates comes also the idea of the value of self-control: "It was through Socrates that *ἐγκράτεια* became a central conception in our moral code . . . [and this] implies a new freedom" (p. 53 f.). Finally, it was from Socrates that Plato "received the conviction that the recovery of the State must begin in the conscience of each man, in the soul itself" (p. 71).

It would seem that after separating from the works of Plato what, in line with the suggestion of Aristotle, is peculiarly Socratic, it would have been helpful to give what the author conceives to be the order of the dialogues. Later he does this in part, when he gives a detailed analysis of the important dialogues that precede the *Republic* and follow it. With the smaller dialogues perhaps he deals sufficiently, though no definite order is given, when he treats them in their relation to the general problem of Areté. In these he shows Plato introducing his ideas (those of Socrates) in an elementary manner as the method of the teacher is. They are preliminary to the development of Plato's main thought, the state (p. 104).

Two things assume great importance in the author's appraisal of Plato, *Epistle VII*, and the work of Schleiermacher. The former is taken without discussion as authentic and hence as giving very direct evidence on the trend of Plato's thought from youth up. Schleiermacher, he avers, discovered Plato for the modern world (p. 98). The latter held that one who understands Plato can see in all his works a dominating idea unfolding. This idea evolves progressively and its evolution can be seen easily. The problem of the chronological order of the dialogues becomes easy. *Epistle VII*, which in Schleiermacher's day was not accepted as authentic, furnishes the modern student with the further idea that the dominating force that impelled Plato was his interest in politics, not politics in the common sense, but the complete realization of the soul in the life of the state, and the state only as making possible the highest life of the soul. And this instinct for politics, in the higher sense, the dialogues and chiefly the *Republic* show.

This interpretation sees a clear unity—an amazing unity—in the work of Plato, and the elaboration of it, as said above, gives unity to the present volume. Further, it makes of Plato, as it does of Socrates, not only a conscious teacher, but a teacher who sees the end from the beginning and is inspired by a passion to propagate the benefit of his vision. But it makes of him also a very wise teacher who can withhold what he has to say on the great idea which impels him and be content with leading up to it by slow degrees through more elementary procedures until the time comes when it can be produced effectively.

On one or two points, however, the author differs from Schleiermacher, though he does not indicate the difference. He would attach more importance to the *Apology*, since he thinks that in the *Apology* rather than in the *Phaedo* Socrates' view on the after-life of the soul is expressed (p. 42). Further, he places the *Theaetetus* differently—a few years after the *Republic*; whereas Schleiermacher puts it in the second group, the preparatory group, and the *Republic* in the third, the constructive group.

Among the smaller dialogues the author gives detailed treatment to *Protagoras*, *Gorgias*, *Meno*, *Symposium*. In the study of the *Protagoras* he makes the point that *paideia* became a problem



first under the sophists. He puts it at the end of the small dialogues with the observation that in it Socrates reaches his goal. "I ask questions," says Socrates, "to find out about virtue; to clear up the question, 'Can virtue be taught?'" (p. 122). In the *Gorgias* the state is on trial: "Either the state must become the teacher and the physician of men's souls; or, if it fails in that, it must be regarded as degenerate, unworthy of its authority" (p. 158). With the *Meno* comes a new conception of knowledge: "It is a new type of cognition which cannot be learned from anyone else, but, if the thought in the soul of the enquirer is led in the right way, arises of itself" (p. 171). The *Symposium* may be summed up thus: "The 'pedagogy' of Eros means . . . the construction of man's personality on the basis of the eternal within him." Though the interpretation of these dialogues does not deviate much from the common interpretation, to the reviewer this part of the work seems most convincingly written.

The *Republic* is, of course, the great work to which all the rest in this volume is more or less introductory. It is "Plato's central work in which all the lines drawn by his earlier writings now converge" (p. 198). A brief review cannot hope to do justice to this section of the book. It must suffice to express satisfaction with the statement of the aim of the *Republic* as the author of *Paideia* conceives it. To him Plato's concern is not the construction of an ideal state for itself. His view he expresses thus: "What are the effects of Justice and Injustice on the human soul?" (p. 206). "The soul of man is the prototype of Plato's state. Plato treats the state simply as a means to explain the aim, nature, and function of justice in the soul" (p. 207).

With the study of the *Republic* Plato's attitude to poetry and the poets naturally comes to the fore. His radical criticism of poetry "appears in the *Gorgias* for the first time" (p. 144). But the author of *Paideia* makes more logical Plato's seeming hostility. "We cannot," he says, "understand Plato's criticisms of poetry unless we remember that the Greeks thought it was the epitome of all knowledge and culture. Hence poetry was doomed by the unique value with which the Greeks had invested it" (p. 216). He explains Plato's recurrence to the criticism in *Republic* x as

follows: his earlier criticisms of poetry

were brought in à propos of the education of the guards and were attacks on the low religious and moral tone of most Greek poetry. . . . The education of the rulers, which comes later, is founded entirely on pure philosophical knowledge. . . . The forces in the soul which create law and order, and are embodied in philosophy, are unquestionably superior to those that represent and imitate (p. 358 f.).

Hence Plato must show that in the education of the rulers philosophy, not poetry, must have the last word.

But to the reviewer it seems that with all that has been said about Plato's attitude to poetry something more needs to be said. Much is made of the poet in Plato and surprise is expressed that, poet as he is, he speaks so persistently of the inadequacy of the poet to interpret life. In the Myth, most of all, Plato is the poet, and it is notable that he ends the *Gorgias*, the *Symposium*, the *Republic* with the Myth as calculated to interpret vividly the truth to which he has been leading up. Perhaps more attention should be given to this feature of his method as showing no hostility between the true philosopher and the true poet.

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WESANDER, E., *Modern Greek Reader*: "Lund-Humphries Modern Language Readers": G. E. Stechert & Co., New York (1943). Pp. xvi+95. \$1.80.

KYKKOTIS, I., *English-Greek and Greek-English Dictionary*: G. E. Stechert & Co., New York (1942). Pp. vi+671. \$2.50.

In his *Modern Greek Reader* Wesander has given us a selection of readings from modern Greek authors, accompanied by complete word-by-word vocabularies, and grammatical and other notes. In that he follows the type established by the "Lund-Humphries Modern Language Readers." The volume is intended for somewhat advanced students, and presupposes an elementary knowledge of grammar. The readings are preceded by brief, concise, and lucid remarks on "Modern Greek Phonetics," on the "Greek Language of To-day," on "Modern Greek Literature and its Ante-

cedents," and by a short list in which are included "a few representative Greek authors."

Wesander had the excellent idea of including in his small reader extracts taken from authors using the so-called *katharevousa*, or the "purist" style, and from authors using the "demotic," or popular language style. As is well known by now, in Modern Greece there have existed side by side for some time two almost distinct language styles—a high-sounding style, based on ancient Greek, used especially by the learned, and known as the "purist," and a popular style, based on the language as it is spoken today by the people. Authors of readers thus far have limited themselves to the one or the other style in accordance with their preferences. In the present volume we find examples of both. In addition, we have extracts from authors using the most important dialects still in existence in Epirus, Crete, and Cyprus.

The text is remarkably free of misprints. The few we have noticed are occasional slips in the placing of accents and breathing signs. For example, on page 22, vocabulary, ἐφόνευσαν should have the smooth breathing sign, while on page 37, line 21, ξξη should have the rough. Page 25, line 37, should read πόνων. Page 16, line 32, should read στενώτερον; page 8, vocabulary, should read ὀρφανός.

The notes are complete and very instructive, and the vocabularies are full. In the latter we note the following. Page 11, σχολικῶς means "by using (going to) schools." Page 21, the "King's" should not be in the possessive case. Page 29, πυροβολικό = "artillery"; σπουδαιότερος = "the more important." Page 33, Ἑρμῆς = the plural of Hermes and not the Hermae, as taken. The latter are known as οἱ Ἑρμαῖ. The note on the word is irrelevant. Unfortunately, no hermae, and as a matter of fact no caryatides either, are erected any more in modern Athens. Kykkotis, the author of the extract, is comparing the youths and maidens of modern Athens to the caryatides and to Hermes. Incidentally, Kykkotis does not include the word "hermae" in his dictionary. Page 42, τουαλέτας = "of the dressing table" (the word also means "dresses," but not in the passage); ἐφόρεσε = "put on." Page 46, θὰ πάρη = "will take"; μικρογειτονιές = "neighborhoods." Page 47, ναός here =

"church"; Μεγαλόχαρη = title usually given to the Holy Virgin of Tenos = the very gracious Virgin of Tenos, or the most merciful (derived from χάρις = "favor"); μοναστηριακό = "monasterial, like the wall of a monastery." Page 51, τοὺς Ἀποστόλους = not only the Acts but also the Epistles of the Apostles. Page 56, βασιλεῖν = "sets" (in this passage)—almost always used for sunsets. Page 61, ἀντίθεσι = "contrast." Page 66, ἄτι = "stallion"—a Turkish word. It cannot be the Cypriot form for eagle, as explained, because here the word is neuter. Comparing a ship to a spirited stallion is very common in Greek literature. Page 67, χιονοπλασμένοι = "modeled of snow," hence very white; χαρά = "joy." Page 72, καρτερεῖ = "expects, is waiting for"; ἄπονα = "without heart, without pity." Page 79, συντηρητικότης = "conservatism." Page 87, λιμέρια, is not the Demotic "λιμάνια = ports, havens, refuges," as assumed. The word is usually spelled λημέρια, and means "the lairs, the camps of guerrillas." Hence the meaning of the line is "the mountains are filled with guerrillas, and their camps or lairs are filled with slaves (prisoners.)" Kykkotis so explains the word spelled with "η."

In the list of the representative modern Greek authors we fail to find the name of Valaorites. Perhaps more details about the work of Palamas should have been included in the mention of the poet—only one line. The author, on page xiv, states: "sometimes regret has been expressed that there is no modern Greek writer of international fame," and yet in Palamas we have that writer. His poems have been translated into French, and excellent translations of some of his poems in English have been published both in America and England. We may here mention that *The Life Immovable* and the *Hundred Voices* of Palamas, translated by the late Aristeides Phoutrides, have been published by the Harvard University Press in two volumes; the "Grave" of Palamas, has been translated by D. Michalaros, the most gifted American-Greek poet of our day, and has been published recently in the periodical *Athene* (Chicago, 1943, the June issue). Incidentally that issue of the *Athene*, and its December, 1943, issue, are strongly recommended to those who want to know more about modern Greek literature in general.

Wesander's small volume will fill a need of long standing for an advanced reader of modern Greek, and is heartily recommended for that purpose.

Even a greater need has been filled by the dictionary compiled by Kykkotis. It is as complete as may be desired for normal reading needs, and its attempt to cover both the "purist" and the "demosic" language styles is very successful and praiseworthy. The type is tiny and the format rather small, but these have been imposed on the author by the war limitations. All students of Greek will be grateful to the author for a very accurate and most usable tool for which there was an urgent need.

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## HINTS FOR TEACHERS

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[Edited by Grace L. Beede, University of South Dakota, Vermillion, S. D. The aims of this department are threefold: to assist the inexperienced teacher of classics, to help the experienced teacher keep in touch with matters of interest to the professional world, and to serve as a receiving center and distributing point for questions and contributions on teaching problems. Questions will be answered by mail or in the pages of this department. Contributions in the form of short paragraphs dealing with projects, tests, interest devices, methods, and material are requested. Anything intended for publication should be typed on stationery of regular size. All correspondence should be addressed to the editor of this department.]

### **Cicatrix Adversa**

The interesting passages cited by Professor McCartney in the *CLASSICAL JOURNAL* XXXIX, 172-178, and in the *Classical Weekly* XXVI (1933), 127 f. to show the Latin writers' admiration for warriors whose scars were all in front, remind one of Austin Dobson's tribute in "Rank and File"<sup>1</sup> to the British soldiers who fell in South Africa in 1900:

O Undistinguished Dead!  
Whom the bent covers, or the rock-strewn steep  
Shows to the stars, for you I mourn,—I weep,  
O undistinguished Dead!

None knows your name.  
Blacken'd and blurr'd in the wild battle's brunt,  
Hotly you fell . . . with all your wounds in front:  
This is your fame!

HERBERT C. LIPSCOMB

### *Randolph-Macon Woman's College*

#### **National Latin Week: Latrobe, Pennsylvania**

National Latin Week was observed by the Latin classes of Adeline Reeping, Latrobe, Pennsylvania, High School, in March, 1943, by a month of special activities including contests, displays, the regular club meeting—to all of which publicity of general in-

<sup>1</sup> Cf. *The Complete Poetical Works* of Austin Dobson: London, Humphrey Milford, Oxford University Press (1923), 356 (India paper ed.).

terest was given. Events were begun with the showing of slides dealing with Julius Caesar and the *Gallic Wars*. The Latin club celebrated the Ides of March with an appropriate speech by a club member, followed by the play, *Caesar's Ghost*, and quizzes. Fifty students also participated in the national examinations sponsored annually by the national magazine *Auxilium Latinum*, and essays were written on "Latin Contributions to a War-Torn World." The one written by William Showalter, Latin II, appears below.

#### LATIN'S CONTRIBUTION TO THE WORLD

Many contributions of Latin to the world are of the greatest significance. In the early days of Rome the Latin language created a feeling of unity among the citizens, as it was the language spoken by them all; and in realizing this they were bound together as a unit, able to drive out invaders and other vandals, thus preserving the fine arts, government, records, and the philosophy of their past and present ages. The ancient records and manuscripts were copied in Latin. Gospels were turned into Latin; even today, the Roman Catholic Church chants its Masses and sings some of its hymns in Latin. Recall such great documents as the Magna Charta, which was the forerunner of our Bill of Rights.

The widespread influence of the Roman people and the soldiers was such that the French, English, Spanish, Italian, and Portuguese languages were based on the Latin of Rome. A knowledge of Latin is a great benefit to the student of English or of any Romance language because of the large number of words derived from the Latin language, namely, 65% of the words used.

Perhaps one of the Latin language's most important contributions to the world is that which it presents to the field of medicine, established in the days of Hippocrates, "The Father of Medicine." All prescriptions are written in Latin throughout the world, regardless of what language is commonly spoken. The reason for this is easy to understand with just a little explanation. Suppose you were a druggist in the United States and an Italian came in one day, a Spaniard, the next, and a Greek, the third day, all with a prescription for you to fill; and at the same time they were all written in the native language of each one. You would, of course, be unable to fill the various prescriptions. However, as the set-up is today, with all prescriptions of all countries written in Latin, it is necessary to learn this one language only.

The following is what a prescription looks like written in Latin:

Tr. Nux Vomica      3    IV

Tr. Gentian Comp.    3-   IV

Aqua dest q.s. ad    3    III

Misce et Signa (M. et Sig.):

℞ T cum aqua ter in die (t.i.d.) post cibos et horā somni

Translated, it would read as follows:

Tincture Nux Vomica  $\frac{1}{2}$  oz.

Tincture Gentian Compound  $\frac{1}{2}$  oz.

Distilled water quantity sufficient to make 3 oz.

Mix and label:

1 teaspoon with water three times in a day, after meals, and at the hour of sleep (bedtime)

The many skills, the discipline, the accuracy involved in the learning of the language prove of great value in this war-torn world today. It is still the language of culture; but it has also a great practical worth.

Many of our military devices have originated with the Romans. The cannon in its early state was the *ballista*; the *catapulta*, the Roman machine gun; the *vinea*, a jeep.

Science has derived many of its terms from the Latin, for example, *flora*, *fauna*, *sodium*, *calcium*, *inertia*. We shall plant many seeds with Latin names in our victory gardens this summer. Mathematics has its terms: triangle, rectangle, circle.

These are just a few of Latin's contributions to the world. With them as a basis, it is easy to evaluate the distinction and honor of the immortal language, Latin.

ADELINE REEPING

*Latrobe High School*  
*Latrobe, Pennsylvania*

#### Patriotic Program

Last April, as a part of the Second War Loan Drive in Wills Point High School, the Latin students of the school gave the following program in the school auditorium. At the close of the program every student and teacher in school bought either stamps or bonds, dedicating the purchase to ex-students or members of their families now in the armed forces. Bonds were dedicated to two students who lost their lives at Pearl Harbor, and to others who had died in the Solomons.

Perhaps this idea may be used by other students of Latin in future war work.

#### PRESIDENT OF LATIN CLUB:

The world's greatest woman, Madame Chiang Kai-shek, has said recently, "We live in the present, we look to the future, but we gain eternal truths from the past." As Latin students we believe this with all our hearts. We know

that inspiration can be gained from the early Roman's love of country; from Cincinnatus, who preferred his farm to the dictatorship; from Cornelia, noble mother, who called her two sons her jewels, yet gave them unreservedly to her country; from Cato, who persistently cried *Carthago delenda est* until Carthage fell before Roman armies as Tunisia has yielded to English and American armies; from Horace, who wrote poetry at the court of Augustus, but loved above all things his Sabine farm; from the filial love of Aeneas, who carried his old father on his shoulders from the burning walls of Troy. From the past I call four great spirits to speak to you, American youth, on this day, the day after the Ides of April.

CORNELIA (First-Year Student): I am the daughter of Scipio Africanus, the hero, and I was the mother of the Gracchi. Five hundred years before Rome fell, my sons saw the beginning of the end of this great republic. They set themselves against the enslavement of the poor by the rich. Aristocrats they were born, but they became tribunes of the people who despised oppression and loved freedom. Perhaps when they gave their lives they had a vision of America, the guiding star of Earth's oppressed. Will you not lift your hands with me and pledge that you will do all you can to keep for America the ideals lost by Ancient Rome?

CAIUS JULIUS CAESAR (Second-Year Student): I loved the Republic. Lands I conquered and brought under the rule of Rome. Ariovistus, the German, was forced to yield. This haughty king of *homines feros et barbaros*, "men fierce and barbarous," once said to me, "It is a right of war that those who conquer shall command those who are conquered in whatever way they wish." Is not Germany today running true to form? Will you not do today what I did to Ariovistus? I made war upon him because he had mistreated my friends in Gaul. I conquered him. After my years of fighting I sought to establish between the different classes of the empire equality of rights, and to blend the various races and peoples into a real nation. My career was cut short. Rome decayed and fell. But yours, O youth of America, is this same ideal. Will you not face this ideal? Will you not repeat with me this salute to a flag of red, white, and blue, greater than the purple and gold of ancient Rome?

STUDENT BODY: I pledge allegiance to the flag of the United States of America and to the republic for which it stands, one nation, indivisible, with liberty and justice to all.

MARCUS TULLIUS CICERO (Third-Year Student): My name is Marcus Tullius Cicero. I loved my country, even though I saw vicious conspirators threaten her. With the help of the Senate and the Roman people I foiled these conspirators. Early in my career I prosecuted an unscrupulous governor whom you would call a "grafter" today. I saw Pompey defeat pirates and clean out

the Mediterranean, as Decatur and his marines did later at Tripoli. I saw his army crush Mithridates, the Rommel of his time. In my youth I was a soldier. As consul, I knew the Roman people must feed their soldiers well and supply them with arms. I also knew there must be courage and strength on the home front, *Nisi forte maius est patefacere nobis provincias quo exire possimus, quam curare ut etiam illi qui absunt habeant quo victores revertantur*. The home front of ancient Rome was rotten before the Empire fell as spoil to barbarians from the North. Wills Point High School has sent more than two hundred fighting men to the front. What shall we do about supporting them? Will you not stand as the superintendent leads us in a prayer (1) for our boys, (2) that we who are at home may be given wisdom and strength to do our part?

VERGIL (Fourth-Year Student): I am Vergil—poet, idealist, singer of “arms and the hero,” of woodland, field, “singing birds, and beechen boughs.” It was my privilege to live when Rome was at her zenith. The *res publica* was no more. My country had become a powerful empire. I saw her mission, her gift to the world. I sang:

Excudent alii spirantia mollius aera  
(credo equidem), vivos ducent de marmore vultus,  
orabunt causas melius, caelique meatus  
describent radio, et surgentia sidera dicent:  
tu regere imperio populos, Romane, memento  
(hae tibi erunt artes), pacisque imponere morem,  
parcere subiectis, et debellare superbos.<sup>1</sup>

But I also saw her inward decay, which destroyed her at last. Her people loved pleasure above everything else. From emperor to the least in the land “good times” came first. Religious faith decayed. The thinker could not believe in the old gods. With prophetic vision I wrote of the Man of Galilee, the Prince of Peace, who would come into a sinful blood-torn world—to be crucified. Then perhaps I saw the red, white, and blue of a Christian nation 2000 years into the future, a peace-loving, confident people who trusted their enemies and received a stab in the back—a nation which had foes among . . . its own household, gnawing away at its vitals in spite of all its leaders could do—foes who say, “It is not our war; why spend our money on war stamps; I have another use for mine.” Or, “Don’t trust our allies,” and other remarks that you know best of all. As the spirit of the poet, I call you to see clearly, to do your best. Do not rest on laurels of the past. Let us pray that the best we have may be enough. God forbid that it be “too little and too late.” God grant that “government of the people, by the people, and for the people may not perish from the earth.”

PROCESSION OF STAMP BUYERS.

MRS. T. K. PROVENCE

Wills Point, Texas

<sup>1</sup> *Aen.* vi, 847–853.



**What Can I Do for Extra Credit?<sup>1</sup>**

For pupils about to start upon a year's work in Latin the expressions "project" and "extra credit" seem to possess magic. The long months ahead appear ample time to build Rome, costume her inhabitants, and express in song, picture, or story all her exploits.

However, even long months have a way of slipping by, and it is really spring before the actual work and research begin. Then the teacher is pressed into service to suggest projects and ways and means of securing information and material for their completion.

At last, somewhat in advance of the date set for handing it in, some forehanded pupil puts his creation on the classroom table and feverish activity seizes his classmates, so that from that day to the eleventh hour articles large and small, good and bad, artistic and bizarre, crowd every available bit of classroom space until even the teacher begins to hope that some have forgotten or will delay beyond the deadline.

This year our projects included The Winged Victory modeled in clay, a silhouette of Juno, battering rams, wall hooks, soap carvings, and crayon drawings. A skeleton named "Julius" allowed his Latin-named bones to be designated by numbered orange disks held in place by pins and explained by a chart which he held in his hand. The most ambitious was a Gallic town under siege—complete with walls, engines, ladders, wall hooks, towers, and all the *tormenta* which only the Romans could contrive. A miniature cross-section of a Roman road brought forth many exclamations of praise from session-room pupils who had been asked to cast one ballot for their favorite. Some of the clay figures of horses, light and heavy armed soldiers and packs, although a bit out of proportion, showed infinite patience on the part of boys not used to working in such detail.

In the admiration of so many articles the notebooks were almost forgotten—regrettable, too, for some of them were works of art which must have taken hours of selection and assembly—state and college seals, musical terms with samples from musical scores to illustrate them, Latin quizzes worked out on the basis of pic-

<sup>1</sup> This is an account of the projects and notebooks which were on exhibition at Crosby High School, Waterbury, Connecticut, on the day the Connecticut State Latin Contest was held at that school, May, 1942.

tures taken from textbooks, pictures of things classical arranged on colored mats—all making a notebook very attractive to the casual glance. Some pupils used their artistic ability in free-hand drawing of figures and maps.

Two pupils asked if they might take pictures of the projects as their project. The pictures were so creditable that they were kept as a permanent record and incentive to further endeavor; they are made on slides which can be projected on to a screen.

Since the Connecticut State Latin Contest was held at our school in May, one girl, as her project for the year, has kept a notebook of all the publicity which appeared about the contest in the daily papers.

After the projects had been voted upon by pupils and more carefully examined by a group of teachers, a medal and a book were given as prizes for the two which were considered best, a list of ten of the most outstanding was posted on the blackboard, and a mark was given to each pupil who had handed in anything, no matter how poor or how small.

It is regrettable that it cannot be said that the poorer pupils benefited greatly and proved beyond a doubt that some who found much difficulty in doing Latin as Latin had surprising ability along other lines and used this ability to supplement their lack in language attainment. However, this was not the case, as the best projects and the most attractive notebooks were the work of the best pupils and made all the more true the statement, "To him who hath shall be given," but they all got their extra credit.

*Crosby High School*  
*Waterbury, Connecticut*

MILDRED I. GOUDY

#### Apology to the Service Bureau

This Department extends to the American Classical League Service Bureau its sincere apology for failing to make acknowledgment of the fact that the "Spirit of Ancient Rome," by Bertha C. Fortner, Wheatridge, Colorado, used by Miss Gilmore in the Pageant "The Spirit of Ancient Rome" which appeared in THE CLASSICAL JOURNAL, Vol. XXXIX, January, 1944, pages 244-250 (see footnote page 244), is an item belonging to the Service Bureau.<sup>1</sup> Furthermore, permission to quote this material was not secured. The fact that this was unintentional makes it none the less regrettable and inexcusable, but we trust this statement will make at least slight amends for that which cannot be "undone."

G. L. B.

<sup>1</sup> Mimeographed Item No. 400; price, ten cents.